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Touring. This, Leeds. Next, Castleford.

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## ROYAL OPERA, COVENT GARDEN.

The opening night on Monday evening last was in every way a brilliant commencement, and augurs well for the season. The choice of Wagner's "Tannhäuser," which is always popular, made a good start to the season this year, as it is intended specially to bear recognition of the centenary of Wagner's birth. The season has started very early, and some time must needs elapse ere the great stars will be with us. "Tannhäuser" was first produced at Dresden in 1845, and at Covent Garden (in Italian) in 1876. The overture had been performed, however, by the Philharmonic Society in 1855. The cast was unusually good on Monday. Frl. Perard-Petzl, as Elisabeth, made a very imposing and graceful figure. She sang "The prayer" with great expression and sincerity that was noted on her previous performance in England, and there was great charm in her reading of the part. Herr Heinrich Hensel, the Tannhäuser, has been heard before in this character, but it is not quite suited to him, although he has an agreeable, but not particularly powerful, voice. He was rather inclined to overdo the scene in the Hall of Song, where the knight is so much overcome after his indiscreet outburst, and grovels on the floor, wringing his hands in his agony. Frl. Gertrude Kappel, as Venus, showed once more that she is a very capable and resourceful artiste. Her Brunnhilde of last season is very pleasantly remembered, and the syndicate have been fortunate in securing her services. She has not been heard before in the part of Venus, but an immediate impression was created by the beautiful quality of her voice and the eloquence of her acting. Herr Fönss had not appeared before as the Landgrave, but he was entirely successful, and always dignified. Herr Hofbauer, in appearing once again as Wolfram, gave a good impression. Miss Rourke, as the Shepherd Boy, was well suited to the part; she has a small, although pretty, voice. The choruses, under Dr. Rottenberg, were praiseworthy and well under control. There was a very large and distinguished audience for the opening night, including the Duke of Connaught and Princess Patricia, with Major and Lady Hilda Murray and Miss Adams and Captain Worthington in attendance, the Marchioness of Ripon, Mrs. George Cornwallis West, and her son, Major Churchill, besides a number of notabilities.

On Tuesday last the representation of the prelude to the "Ring," "Das Rheingold," was marked by a considerable advance upon previous attempts in the new mechanical apparatus, introduced for the first time, which enabled the Rhine maidens to move about with freedom, and produce an illusion of swimming that was very effective. There was one defect, however, in the lighting of the stage at the time when the magical gold shone on the rock, as the steel wires by which the nymphs were suspended appeared distinctly. But this can easily be obviated. As to the actual performance, it was one of the finest, thanks to the efforts of Mr. Arthur Nikisch, who conducted. His treatment of the score could not have been surpassed in point of clearness of detail and lyrical beauty, combined with rhythmic impulse, which gave such great assistance and inspiration to the singers. All are familiar with the Wotan of Herr Anton Van Rooy, and this excellent artiste was singing with even greater warmth of tone than ever. Mme. Kirkby Lunn, as Fricka, gave her usual finished performance, and was in first-rate form. Herr Heinrich Hensel, as Lage, sang better than the night before, when he appeared to be out of voice. On this occasion his singing in the part of Lage was a great improvement on his former efforts. Herr Kiess also greatly surpassed himself as Alberich. Also praiseworthy were the representations of the giants by Mr. James Goddard and Herr Johannes Fönss, the Mime of Herr Hans Bechstein. Frl. Greta Jonsson, a newcomer at Covent Garden, made a good Freia, and a very excellent impression was also given in the singing, as the Rhine daughters, of Miss Rourke, Miss D'Arcy, and Mlle. Schaeffer. And altogether, the whole representation was a great success, and an evening of much enjoyment to the large audience.

On Wednesday, April 23, "Die Walküre" was performed under the able conductorship of Herr Nikisch, and thoroughly appreciated by a numerous and delighted audience. The poem was written in 1852. The score finished at Zurich in 1856. "Die Walküre" was first performed at Munich, June 26, 1870. The singers on this occasion were, with a few exceptions, familiar figures, but no less favourites at Covent Garden. The Sieglinde of Mme. Saltzmann-Stevens is always welcome, and can hardly be surpassed in beauty and charm. Herr Peter Cornelius also distinguished himself as Siegmund, and was fully entitled to the compliments bestowed upon him. Herr Anton Van Rooy again gave his wonderfully impressive reading of Wotan, singing with great vigour. Frl. Gertrud Kappel's Brünnhilde, so much admired last season, gave entire satisfaction. The Fricka of Mme. Kirkby Lunn was impersonated with her usual grace and intelligence, both vocally and dramatically. A new arrival was seen in Herr Willy Bader, who has a fine voice of the right quality for the music assigned to Hunding. He might, however, have been a trifle more sinister in his representation of Sieglinde's savage and tyrannical master. The orchestral playing was extremely good, and Herr Arthur Nikisch found more scope for the working up to a brilliant climax in this work. The conductor showed great sympathy with his singers, and brought out all the best qualities of the master's great work. There were never any attempts to force the effect.

## "PEEBLES."

TO THE EDITOR OF THE ERA.

Sir,—I have just noticed in "Answers to Correspondents" in your latest issue a reference to a certain little play called "Peebles." Will you permit me to state that the original production took place during the summer of 1880 at the Princess's Theatre, Glasgow, under the management of Mr. Cecil Beryl, the author being Mr. Albert Chevalier?

While I am on the subject, it would be well if it were thoroughly understood by certain enterprising spirits—who, I am told, have lately been exploiting the play as a sketch—that all rights of performance are held by me.—Yours faithfully,
WILLIAM MACKINTOSH.

54, Clapham-road, S.W.
April 22, 1913.

A patriotic, historic play, "Schill," was produced at the New Royal Opera (Krolls), Berlin, this week. The author is Karl Heinrich Müller, whose first dramatic effort it is said to be, although he has written a good many other works. Major von Schill was a great personality in the war with Denmark; he defended with heroic vigour his city of Stralsund against the enemy, but there is not sufficient action in the play. In a few historical scenes the audience waxed enthusiastic, but the other parts were so tedious that the patience of the majority was severely taxed. The interpretation was good, and the mounting was in good taste.

"The Mora's of Marcus," given by the Sydenham and Forest Hill A.D.S., at Hamilton Hall, Forest Hill, on April 18 and 19, brought its fifth season to a very successful close. The smoothness and finish of the acting, and of the whole production, reflects great credit on the producer, Mr. W. Raper Bingham, and leaves scope for little criticism, but much praise. Mr. A. B. Pridie's study of Sir Marcus Ordeyne has matured since we last saw him in the character, and though the contrast between the bookish recluse of the first and the awakening lover of succeeding acts might perhaps have been more marked, it was, on the whole, a very satisfying impersonation. Miss Mina Taylor was completely fascinating as Carlotta, combining with her composed non-moral Orientalism the artlessness of the Western ingénue. Her sympathetic acting carried the audience with it, and on more than one occasion elicited that pause before the applause which is the truest tribute to the convincing art of the actor. Mr. Leslie O. Thornbery, excellently made up, played easily as Sebastian Pasquale; Mr. Arthur Harold was incisive and effective as Hamdi Effendi; and Mr. A. Constanduros made a dignified and impassive Stenson. Mrs. A. Constanduros was natural and vivacious as the French bonne, Antoinette, and her good work was deservedly recognised; Mrs. P. Winterbon Killby played earnestly and convincingly as Judith Mainwaring; and Miss Gertrude Denniss contrived to be always graceful as the slangy Dora Ordeyne. The parts of Mrs. Ordeyne, Mrs. McMurray, and of various guests were excellently filled by Mrs. Major Faulks, Miss Eva Neeld, Miss D. Curtis-Hayward, Miss Frieda Lohmeyer, and Mr. W. R. Bingham in a manner which left little room for improvement.

A great deal of quiet pleasure was given by the Sheridan D.C.'s performance at the New Rehearsal Theatre, on April 18 and 19, of "The House of Dombey," the dramatised version of scenes from the novel by Florence Teignmouth Shore and Walter Dexter. The piece, which was produced by Mr. J. Edgar Pattison, was carefully staged and dressed. Mr. Pattison, in addition to the part of Mr. Dombey, which he endowed with the necessary austerity, also took up the part of Captain Cuttle, which an accident to Mr. Alfred Rollo prevented that gentleman from filling. Miss Verena Gascoigne entered fully into the character of Mrs. Dombey, and played with a sombre fire and tragicness. Mrs. F. Septimus Barnett was very amusing as the fascinating Mrs. Skewton; Mr. Douglas Bell played the part of Major Joe Bagstock with humorous gusto; and Mr. C. A. Thompson was engagingly shy as the modest Mr. Toots. Mr. Cedric Peach as Carker smiled and smiled, but was not sufficiently a villain to carry conviction. The parts of Walter Gay and Lord Feenix were admirably filled by Mr. Noel Peach and Mr. Yvon Saxby; Miss Gladys Barnett was a spirited Mrs. Chick; and Miss Mabel Lipscomb a neat and excellent Susan Nipper. Miss Vereeni Howard's Miss Tox had some of the faults of inexperience, but Miss Queenie Glass was very good, though a little too impassive, as Florence Dombey.

At the Theatre Royal, Bath, on Saturday last, two excellent amateur performances of the farcical comedy "The Elderdown Quilt" were given for the benefit of the esteemed acting-manager, Mr. Lewis A. Long. Miss Adair triumphed as Patricia Caudebec, the part suiting this lady's comedy powers to a nicety. Mr. A. Bertram Fortt, who has made a name for himself in local operatic productions, made his first appearance in comedy, and scored a great success as Alberto de Bologna; Mr. Stuart Carter's ripe experience was of great value in such a character as the elderly Sir John Caudebec; Mr. F. G. Whittuck essayed the rôle of Capt. Bernard with ease, and his brother, Mr. C. F. Whittuck undertook the part of Peter Mumforth. A young actor of promise is Mr. Guy B. D. Cracroft, who played with confidence as Dick, secretly married to Rosamond Denison, impersonated with care by Miss B. Thomas-Peter, a young lady who also made her first appearance on the local boards. Miss Meta Rogers did well, as she always does, as Lucy Pemberton; and Miss Norah Brown, as the young wife, Sybil Caudebec, likewise improves on her previous rôles with added experience. The maid, Colenutt, was enacted by Miss Macintire.

Mr. George Dornan, of the firm of Messrs. David Allen and Sons, Ltd., is to be entertained on his return home from South Africa, at a dinner, which will be given on a Sunday evening. An executive committee has been formed, consisting of Mr. Fred Baugh, chairman; Mr. Dan Barnard, vice-chairman; Mr. T. Wright, secretary; and Mr. Newman Maurice, treasurer. The committee includes Messrs. Ernest R. Abbott, C. Locke, J. A. Campbell, Travis Green, Matt Glenville, T. Morton Powell, Walter Howard, G. M. Polini, Frank Eden, George Stone, S. Barnard, J. Forbes Knowles, G. Carlton Wallace, Arthur Hinton, Fred Osmond, F. G. Kimberley, Wentworth Croke, and Fred S. Jennings. Any of Mr. Dornan's friends wishing to add their names to the committee should communicate with the hon. treasurer, and all subscriptions to the presentation, which will be made at the dinner, should be sent to Mr. Newman Maurice, Brixton Theatre, S.W. The next meeting of the committee will be held at the Elephant and Castle Theatre on Thursday afternoon, May 8.

# LONDON AND PROVINCIAL THEATRICALS

(FROM OUR OWN CORRESPONDENTS).

*ABBREVIATIONS: In order to effect a saving in space the following abbreviations are used in these columns: P. (Proprietor); P. & M. (Proprietor and Manager); M. D. (Managing Director); L. & M. (Lessee and Manager); M. (Manager); G. M. (General Manager); A. M. (Acting Manager); Asst. M. (Assistant Manager); R. M. (Resident Manager); B. M. (Business Manager); T. M. (Touring Manager); Mus. D. (Musical Director); Mus. C. (Musical Conductor); S. (Secretary); S. & T. (Secretary and Treasurer).*

## LONDON.

ADELPHI THEATRE. — Sole P., Messrs. A. and S. Gatti.—This week: Mr. Geo. Edwardes' new production, "The Dancing Mistress," musical play by J. T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. Music by Lionel Monckton The company includes: Mr. James Blakeley, Mr. F. Pope Stamper, Mr. J. D. Williams, Mr. G. Carlyon, Mr. Ivan Berlyn, Mr. Joseph Coyne Miss Gracie Leigh, Mlle. M. Caumont, Miss Elsie Spain, Miss Agnes Thomas, Miss Maud Cressall, Mlle. Gina Palerme, and Miss Gertie Millar. Matinée, Saturday, at 2.

ALDWYCH.—P., Sir Joseph Beecham; G. M., Mr. A. M. Loader.—This week (every evening at 9): Sir Joseph Beecham presents a new comedy in three acts, "Her Side of the House," by Lechmere Worrall and Atté Hall. Cast includes: Mr. Godfrey Tearle. Mr. Spencer Trevor, Mr. Harold Deacon, Mr. Philip Anthony, Mr. Alfred Toosé, Miss Dulcie Wroughton, Miss Helen Ferrers, Miss Manora Thew, Miss Joy Chatwyn, Miss Jane Cooper, Miss Helen Green. Preceded at 8.15 by "The Broken String." Last matinée, Wednesday, at 2.30. Last five nights

APOLLO THEATRE. — Sole P., Mr. Henry Lowenfeld; Sole L. & M., Mr. Tom B. Davis.—This week: "General John Regan," by George A. Birmingham. The company includes: Mr. Charles Hawtrey, Mr. Leonard Boyne, Mr. Franc Stoney, Mr. W. G. Fay, Mr. Henry Wenman, Mr. J. R. Tozer, Mr. S. Grenville Darling, Mr. Patrick Quill, Mr. Bernard Crosby, Mr. Edmund Gurney, Mr. A. Vane-Tempest, Miss Gladys Ffolliot, Miss Dorothy O'Neill, and Miss Cathleen Nesbit. Preceded by "A Little Fowl Play." Matinées, Wednesday and Saturday, at 2.45.

BARNARD'S THEATRE ROYAL, WOOLWICH.—Licensee, Mr. Samuel Barnard; M., Mr. George Hamilton.—This week (twice nightly): Charles H. Lester and company in "The Frontier Queen." Cast includes: Norman A. Overton, Henry Johnson, John Talford, Henry C. Gilpin, Henry Bowler, Alf. Powell, Chief Eagle Elk, Edward O'Grady, James Underwood, W. Murray Johns, Harry Field, A. W. Howson, A. Bancroft, Pat Van Issher, James Stephenson, A. Mowbray, E. Harold, Reeves Hickson, Miss M. Majilton, Miss Dorothy Riddell, and Miss Beatrice Anderson.

BRITANNIA THEATRE, HOXTON.—M., Mr. Morton Powell.—This week (once nightly): Carr Loates' company in "A London Outcast." Cast includes: Mr. Cecil Barton, Mr. Carr Loates, Mr. Leonard Archer, Mr. Frank Brunel, Mr. F. Overton, Mr. Kenton, Miss Clara Hall, Miss Miriam Howard, Miss Belle Winter, Miss Cissie Milford. Matinée, Monday, 2.30.

BROADWAY THEATRE, NEW CROSS, S.E.—L., Moss' Empires, Ltd.—This week (nightly at 7.45): Shakespearean Festival week. Matinée, Wednesday, 2.30.

CORONET THEATRE, W.—This week (nightly at 8; matinées, Wednesday and Saturday, at 2.30): J. B. Fagan and company in "The Earth."

CRITERION.—L. & M., Sir Charles Wyndham and Miss Mary Moore.—Every night, at 9, Eva Moore and H. V. Esmond present "Eliza Comes to Stay," by H. V. Esmond. Preceded at 8.30 by "Fancy Dress." The company includes: H. V. Esmond, Eric Lewis, Eva Moore, Carlotta Addison. Matinées Wednesday and Saturday, at 2.30.

CRYSTAL PALACE THEATRE.—Licensee, Mr. G. O. Starr; B. M., Mr. J. E. Sharpe.—This week (Tuesday to Saturday, once nightly): The Sydenham Hill Operatic Society present "The Old Guard." The company includes: Mr. Albert C. Farrant, Mr. A. A. Muller, Mr. Thomas E. Hanson, Mr. Owens Claydon, Mr. A. J. Beck, Mr. S. F. Solley, Mr. Kenneth P. Neall, Miss Margaret J. Matthews, Miss Nellie Innes, Miss Alys Collier, Miss Bertha Morton, Miss Ethel Firth, Miss Maggie Bell, Miss Dorothy M. Burdge, Mr. Harold G. Kent, Mr. C. Eastlake Smith, Mr. Percy W. Hoe, Mr. E. L. Gibbins, Mr. A. Dewhirst, and Mr. H. G. C. Coulson. Acting Hon. Secretary, Mr. Harold G. Kent. Matinée, Saturday, at 3.

DALSTON THEATRE.—L. & M., Messrs. Milton Bode and Edward Compton.—This week (once nightly, and Thursday and Saturday matinées, 2.30): Mr. Charles Harrington's company in "Uncle Tom's Cabin." Cast includes: Mr. John Bohem, Mr. Raymond Wallace, Mr. Howard Bertram, Mr. Percival Young, Mr. John Gibson, Mr. Edward Leroy, Mr. H. Jenkins, Mr. W. Eversleigh, Mr. A. Ashton Roe, Mr. Edie Roberts, Mr. Jack Black, Mr. A. Lewis, Mr. J. Lewis, Mr. J. Martin, Mr. J. Newton, Miss Maud Lynmore, Miss Florence Tyler, Miss Blanch Leroy, Miss May Turner, Miss Annie Watson, Miss L. Allen, Miss Mabel Bowman. Miss Ethel Mastersan, Miss Hero Hathaway. T. M., Mr. Chas. Harrington, jun. Next week: "The Chocolate Soldier."

DRURY LANE THEATRE ROYAL. — M. D., Mr. Arthur Collins.—Forbes-Robertson's Farewell season (with Gertrude Elliott). "Hamlet," April 24, 28 and 30, and matinées, April 23 and May 3; "Passing of the Third Floor Back," with "Sacrament of Judas," matinée, April 26; "Mice and Men," April 23 and 29; "The Light That Failed," April 26 and May 2; "Cæsar and Cleopatra," April 25. The company includes: Mr. Walter Ringham, Mr. J. Forbes-Robertson, Mr. S. A. Cookson, Mr. J. H. Barnes, Mr. Alex. Scott Gatty, Mr. Percy Rhodes, Mr. Grendon Bentley, Mr. Montague Rutherford, Mr. Eric Mcss, Mr. George Hayes, Mr. Robert Atkins, Mr. Richard Andean, Mr. E. Adney, Mr. Eric Ross, Mr. J. H. Ryley, Mr. S. T. Pearce, Mr. Athol Forde. Mr. Frank Lacy, Mr. Alexander Cassy, Mr. H. B. Hine, and Mr. Ian Robertson, Miss Adeline Bourne, Miss Olive Richardson, Miss Amy Brandon Thomas, Miss Stella St. Andrée, Miss Augusta Haviland, and Miss Gertrude Elliott.

DUKE OF YORK'S.—Sole L. & M., Mr. Chas. Frohman. — Every evening at 8.30, Mr. Gaston Mayer presents "The Yellow Jacket." Cast includes: Mr. Holman Clark, Mr. Frederick Ross, Mr. E. Henry Edwards, Miss Dorothy Fane, Miss Peggy Hyland, Mr. Ernest Hendrie, Miss Lena Burnleigh, Miss Christine Silver, Mr. Charles Doran, Mr. Frederick de Lara, Mr. F. Cowley Wright, Mr. George Relph, Miss Christine Rayner, Miss Hilda Bailey, Miss Sheila Hayes. Matinées, Thursday and Saturday, 2.30.

GAIETY THEATRE. — M., Mr. George Edwardes.—Every evening at 8.15: "The Girl on the Film," a new musical play. Cast includes: Mr. Fred Kaye, Miss Emmy Wehlen. Mr. George Grossmith, Miss Connie Ediss, Mr. George Barrett, Miss Madeleine Seymour, Mr. Charles Maude, Miss Gwendoline Brogden, Mr. Reginald Tozer, Mr. Robert Nainby, Mr. Arthur Wellesley, Miss Violet Wilson, Miss Irene Verona, Miss Gladys Wray, Miss Blanche Stocker, Miss Florence Reid. Matinée, Saturday, 2.15.

GARRICK THEATRE. — L., Messrs. Arthur Bourchier and Herbert Sleath.—This week (every evening at 8.30): Mr. Arthur Bourchier presents "The Greatest Wish." Cast includes: Mr. Arthur Bourchier, Mr. Farren Soutar, Mr. Thos. Sidney, Mr. Frank J. Arlton, Mr. W. S. Hartford, Mr. Archibald Maclean, Mr. Clifford Heatherley, Mr. E. Percival Clark. Mr. W. Hubert, Miss Henrietta Watson, Miss Barbara Gott, Miss Beatrice May, Miss Isabel Jeans, Miss Aimee de Burgh, Miss Maud Milton, Miss Nina Bentley, Miss Agnes Thornton, Miss Florence Piggott, Miss Edith King, and Miss Joyce Ruby. Matinées, Wednesday and Saturday, 2.30.

GLOBE.— To-night (Saturday): Ethel Irving will revive "Lady Frederick."

HAMMERSMITH LYRIC OPERA HOUSE.—Sole P. & M., Mr. Wentworth Croke; A. M., Mr. P. Howard Sturgess.—This week (twice nightly): Travis Greene presents "Love and a Throne." Cast includes: Percy Ballard, J. E. Stevenson, Ernest Digges, Kenyon Gray, Tom J. Taylor Kendrew Milson, Fred G. Kay, Cyril Teale, Albert Murray, Joseph Cantor, William Hall, Miss R. Thompson, Neva Hazen, Little Violet Lussanne, Lulu Bowes, Conyers Radcliffe, Genna Lyndon. Next week: "Tom Jones."

HAYMARKET.—Every evening, at 8.30: "The Typhoon." Cast includes: Mr. Robin Shields, Mr. Laurence Irving, Mr. Henry Crocker, Mr. Claude Rains, Mr. Azooma Sheko, Mr. Charles Tearle, Mr. Leon M. Lion, Mr. Arthur Stanley, M. S. Isozai, M. A. Tsuchiya, M. K. Sumoge, Mr. Geo. Carr, Mr. H. O. Nicholson, Mr. Leon Quartermaine. Mr. E. Lyall Swete, Mr. Arthur Whitby, Mr. Allan Jeayes, Mr. Herbert Hewetson, Mr. Stuart Musgrove, Miss Marjorie Waterlow, Miss Mabel Hackney. Matinées, Wednesday and Saturday, 2.30.

HIS MAJESTY'S THEATRE.—P., Sir Herbert Beerbohm Tree.—This week (every evening at 8): "The School for Scandal." Cast includes: Sir Herbert Tree, Mr. A. E. George, Mr. Hugh Smithson, Mr. Nigel Playfair, Mr. Philip Merivale, Mr. Matheson Lang, Mr. C. Hayden Coffin, Mr. Ben Field, Mr. J. Fisher White, Mr. Henry Morrell, Mr. G. W. Anson, Mr. Roy Byford, Mr. Stanley Howlett, Miss Phyllis Neilson-Terry, Miss Rose Edouin, Miss Marie Hemingway, Miss Frances Dillon. Matinées, Wednesday and Saturday, at 2.

HOLLOWAY EMPIRE THEATRE.—L. & M., Mr. Andrew Melville.—This week (once nightly, and Thursday matinée, 2.30): Mr. W. V. Garrod presents "The Sledge Hammer." Cast includes: Mr. Maxwell Davidson, Mr. Robert Gilbert, Mr. Carthage Caldcleugh, Mr. Charles Halling, Mr. F. S. Stewart, Mr. Owen Remonde, Mr. Frank Dallas, Mr. John B. Murray, Mr. James Hart, Mr. Fred Dalton, Miss Mabel Durham, Miss Jessie Yatman, Miss Maude Merrick. Next week: "The Great Detective."

KENNINGTON THEATRE.—This week (every evening at 8): Arthur Hardy's company in "Proud Maisie." Matinée, Thursday, 2.

KING'S, W.—This week: "The Soldier Princess." Matinée, Thursday, 2.30.

KINGSWAY.—This week (at 8.20 each evening): "The Great Adventure." Cast includes: Mr. Henry Ainley, Mr. George Twyman, Mr. Claude King, Mr. Lionel Gartside, Mr. Guy Rathbone, Mr. Acton Bond, Mr. A. G. Poulton, Mr. Clarence Derwent, Mr. John Astley, Mr. Geoffrey Denys, Mr. Dawson Milward, Mr. Franklyn Roberts, Mr. Val Cuthbert, Mr. Cyril Bennett, Mr. Owen Mansel, Miss Wish Wynne, Miss Alma Ellerslie, Miss Lydia Bilbrooke. Matinées, Wednesday and Saturday, 2.30.

LITTLE THEATRE.—P., Miss Gertrude Kingston.—This week (every evening at 8.45): Ethel Warwick presents "The Cap and Bells," a comedy in three acts by Robt. Vansittart. The cast includes: Mr. Frederick Kerr, Mr. Eric Maturin, Mr. Godfrey Tearle, Mr. Heath Haviland, Miss Maude Millett, Miss Ethel Warwick. Preceded by Dorothy Varick at the piano, at 8.15. Matinée, Thursday, at 2.30.

LYCEUM.—Every evening at 7.45: Messrs. Walter and Frederick Melville present "Nell Gwynne, the King's Favourite." The company includes: Mr. Lauderdale Maitland, Mr. H. Wilmot Jackson, Mr. Fred Ingram, Mr. George Milton, Mr. F. Willing, Mr. Sam Livesey, Mr. Frank Harvey, Mr. Hal Charlton, Mr. W. T. Smith, Mr. Richard Bode, Miss Maude Elliott, Miss Janet Alexander, Miss Olive Eltone, Miss Kitty Ricimer, Miss Marie Housley, Mr. Fred Morgan, Miss Polly Marsh, Miss Florence Carr, Mr. C. F. Collings, Mr. Austen Milroy Mr. Fred Elsworthy, Mr. Chas. Wingate, Mr. Percy Baverstock, Mr. Raymond Wood, Mr. J. T. Macmillan, Miss Tittell-Brune Matinées, Wednesday and Saturday, 2.30.

LYRIC THEATRE. — L. & M., Mr. William Greet; Sole D., Mr. Philip Michael Faraday.—Every evening: Mr. P. M. Faraday presents "The Girl in the Taxi," musical play by Frederick Fenn and Arthur Wimperis. Music by Jean Gilbert. Company includes: Mr. Arthur Playfair. Miss Amy Augarde, Miss Margaret Paton. Mr. Robert Averell. Mr. Louis Goodrich, Miss Violet Graham Mr. Alec Fraser. Mr. C. H. Workman. Miss Yvonne Arnaud, Miss Cicely Stuckey, Mr. Frederick Volpé, and Mr. George Carroll. Matinées, every Wednesday and Saturday, 2.30.

MARLBOROUGH.—This week, nightly at 7.45: "The Toreador." Matinées, Thursday, 2.30.

NEW THEATRE.—P., Sir Charles Wyndham and Miss Mary Moore.—Mr. Allan Aynesworth's season. — Every evening at 8.40: "Bought and Paid For." Cast includes: Mr. Allan Aynesworth, Mr. Frank Craven, Mr. Giro Kim. Miss Alexandra Carlisle. Miss Alice Crawford, Miss Sonia Boucard. Matinées, Wednesday and Saturday, 2.30.

PLAYHOUSE.—This week, every evening at 9: "The Headmaster," comedy by Wilfred T. Coleby and Edward Knoblauch. The company includes: Mr. Cyril Maude, Miss Margery Maude, Miss Kathleen Jones, Mr. Edward Combermere, Mr. J. Harwood, Mr. Charles Bibby, Miss Frances Ivor, Mr. Arthur Curtis, Mr. Jack Hobbs, Mr. Eric Rae, and Mr. Kendrick Huxham. Preceded at 8.20 by "In Haarlem There Dwelt——," a Dutch idyll, with music by Dora Bright. Matinées, every Wednesday and Saturday, at 2.20. Special matinée, Thursday, at 2.20.

PRINCE OF WALES THEATRE. — L. & M., Mr. Frank Curzon.—This week, at 9 each evening: Miss Marie Tempest presents a new comedy entitled "The Handful," by William Gordon Edwards. Cast includes: W. Graham Browne, C. J. France, Staff Macdonald, Miss Margaret Bruhling, John Astley, Horton Cooper, G. C. Browne, George Bellamy, Miss Evelyn Beaumont, Miss Marie Tempest. At 8.30, "The Dumb and the Blind." Matinées, Wednesday and Saturday, 2.30.

PRINCES. — Nightly at 7.45: The Palladium Minstrels. Matinées, Wednesday and Saturday, 2.30.

QUEEN'S.—This week: "Get-Rich-Quick Wallingford," farcical comedy by George M. Cohan. Adapted from the stories by George Randolph Chester. The company includes: Mr. Hale Hamilton, Mr. Julian Royce, Mr. Herbert Vyvyan, Mr. Cecil Cameron, Mr. Laurence Caird, Mr. J. R. Crauford, Mr. Frank Collins, Mr. Eldrett Gulson, Mr. Douglas Gordon, Mr. R. A. Brandon, Mr. Forrester Harvey, Mr. Robert Ayrton, M. C. Denier Warren, Mr. Frank Stanmore, Mr. Bryan G. Powley, Miss Madge Fabian, Miss Mary Brough, Miss Elsie Wood, Miss May Leslie Stuart, Miss Simeta Marsden, and Miss Rita Carr. Matinées, Wednesday and Saturday, at 2.15.

ROYAL ARTILLERY THEATRE, WOOLWICH.—M., Mr. Jules Richeux.—This week (once nightly, and Wednesday matinée, 2.30): Mr. Frank Weathersby's company in "The Importance of Being Earnest." Cast includes: Mr. Harold Weston, Mr. Julian D'Albie, Mr. Edward Mervyn, Mr. Eric Frampton, Mr. Harold Bariston, Miss Maud Kirwan, Miss May Saker, Miss Elmie Kemp, and Miss Dot Seilby. Preceded by "The Call of Duty." T. M., Mr. Edward Mervyn. Next week: "Our Miss Gibbs."

ROYAL OPERA, COVENT GARDEN.—G. M., Mr. Neil Forsyth.—Monday, "Tannhäuser," at 7.30. Company includes: Mmes. Perard-Petzl, Rourke, and Kappel; MM. Hensel, Fonss, Gerner, de Sousa, Bader, Sargeant, and Hofbauer. Conductor, Dr. Rottenberg. Tuesday, at 8.30, "Das Rheingold." Company includes: Mmes. Kirkby Lunn, Jonsson, Howard, Rourke, D'Arcy, Schaeffer; MM. Hensel, Kiess, Bechstein, Fonss, Goddard, Gerner, Engel, and Van Rooy. Conductor, Herr Arthur Nikisch. Wednesday, at 5, "Die Walküre." Company includes: Mmes. Saltzmann-Stevens, Kirkby Lunn, Howard, Field, D'Arcy, Crawforth, Tczepkovska, Beeley, Schaeffer, Jones, and Kappel; MM. Cornelius, Bader, and Van Rooy. Conductor, Herr Arthur Nikisch. Thursday, at 8, "Oberst Chabert." Company includes: Mme. Perard-Petzl; MM. Buysson, Bechstein, Fonss, Engel, and Hofbauer. Conductor, Dr. Rottenberg. Friday, at 5, "Siegfried." Company includes: Mmes. Saltzmann-Stevens, Rourke, and Kirkby Lunn; MM. Cornelius, Kiess, Bechstein, Bader, and Van Rooy. Conductor, Herr Arthur Nikisch.

ROYALTY. — This week: Messrs. Vedrenne and Dennis Eadie present "Milestones," by Messrs. Arnold Bennett and Edward Knoblauch. The cast includes: Mr. Dennis Eadie, Mr. Hubert Harben, Mr. Stanley Logan, Mr. Lionel Atwill, Mr. Owen Nares, Mr. Reginald Malcolm, Mr. Lemmon Warde, Miss Haidee Wright, Miss Mary Jerrold Miss Evelyn Weeden, and Miss Gladys Cooper. Matinées, Thursday and Saturday, 2.30.

SHAFTESBURY.—Nightly at 8.15: Mr. Robt. Courtneidge's production, "Oh! Oh!! Delphine!!!" The company includes: Mr. Courtice Pounds, Mr. Coningsby Brierley, Mr. Charles Chambler, Mr. Harry Welchman, Miss Winifred Roma, Miss Gwenyth Hughes, Miss Marjorie Compton, Miss Mollie Hanbury, Miss Connie Lutrell, Miss Marjorie Villis, Mr. Walter Passmore, Miss Iris Hoey, Miss Winifred Delvante, Miss Dorothy Jardon, Mr. Fred Lewis, Miss Nan Stuart, Miss Cissie Debenham, Mr. Fred Evison, Mr. Reginald Owen, and Miss Violet Gould. Matinées, Wednesday and Saturday, at 2.15.

SHAKESPEARE THEATRE, CLAPHAM JUNCTION.—This week (twice nightly, matinée, Monday, 2.30): "Rich and Poor of London."

ST. JAMES'S.—Sole L. & M., Sir George Alexander.—Every evening at 9: A new play, "Open Windows," by A. E. W. Mason. Cast includes: George Alexander, Irene Vanbrugh, Sydney Valentine, A. E. Benedict, E. Vivian Reynolds, Rosalie Toller, Reginald Malcolm, May Whitty. Preceded at 8.20 by "Playgoers." Matinées, Wednesday and Saturday, 2.15.

STRAND. — To-night (Saturday), at 8.30, Louis Meyer will present "The Chaperon." Preceded by the Quaints. Cast will include: Mr. Cyril Keightley, Mr. Lawrence Robbins, Mr. E. Dagnall, Mr. M. R. Morand, Mr. Howard Sturge, Mr. Edward Irwin, Mr. J. Parish Robertson, Mr. Lambert Plummer, Mr. Maurice Edmonds, Miss Ethel Dane, Miss Helen Haye, Miss Ada King, Miss Mary Dibley, Miss Violet Graham. First matinée, Wednesday, April 30.

STRATFORD BOROUGH THEATRE.—P., Mrs. C. Ellis Fredericks; G. M., Mr. F. Fredericks.—This week (once nightly, and Wednesday matinée, 2.30): Wm. Greet's company in "The Sign of the Cross." Cast includes: Mr. H. St. Barbe West. Mr. Bernard Elliott, Mr. Charles Yorke, Mr. J. Wetherall, Mr. Frank Wood, Mr. Harry Jones, Mr. Phil H. Ellis, Mr. Martin Palmer, Mr. Tom Wetherall, Mr. J. Newman, Mr. H. Roose, Miss Frances Midgley, Miss Dorothy Lart, Miss Doris Rene, Miss Barbara Thorne, Miss Dorothy Northam, Miss Betty Beaumise, Miss Mary Pagett, Miss Kitty Arnold, Miss Grace Courtin, Miss Grace Medcalfe, Miss Muriel Noble, Miss Millie Reeve, Mr. Walter Fleet, Mr. Geo. W. Hulme, Mr. R. Chapman, Miss Florence Bond, Miss Madge Monte. Next week: "Bella Donna."

STRATFORD THEATRE ROYAL.—P., Mrs. C. Ellis Fredericks; G. M., Mr. F. Fredericks.—This week (once nightly, and Monday matinée, 2.30): Ulick Burke's company in "At Break of Day." Cast includes: Mr. T. Castello Williams, Mr. John Sargent, Mr. J. H. Darnley, Mr. Bert Dench, Miss Julie St. George, Mr. Charles Langton, Miss Lilian Maude-Howe Miss Bessie Osborne, Miss Maggie Lindsey, Mr. Herbert Brywnston, Mr. Arthur Marple, Mr. Sydney Grover, Mr. Basil May, Mr. S. L. Tyneson, Miss Agnes Jesmond. T. M., Mr. Ulick Burke. Next week: "I Defy the World."

VAUDEVILLE THEATRE, STRAND.—Every evening, at 8.40, Hilda Trevelyan and Edmund Gwenn present "The Schoolmistress," by Arthur Pinero. The company includes: Mr. Dion Boucicault, Mr. Edmund Gwenn, Mr. Ronald Squire, Master C. Saint-Eve, Mr. Stafford Hilliard, Mr. Walter Westwood. Mr. Archie McCaig, Mr. Douglass Munro, Mr. Oliver G. Johnston, Miss Winifred Emery, Miss Gwynne Herbert, Miss Muriel Martin Harvey, Miss Nell Carter, Miss Crissy Bell, Miss Hilda Trevelyan, Miss Lilian Mason. Preceded at 8.15 by "A Penny Bunch." Matinées, Wednesday and Saturday, 2.30.

WIMBLEDON THEATRE.—This week (nightly at 7.45): "The Turning Point." Matinée, Thursday, 2.30.

WYNDHAM'S.—Every evening at 8, an English version of "Diplomacy," by Victorien Sardou. Cast includes: Gerald du Maurier, Arthur Wontner, Norman Forbes, Owen Nares, Donald Calthrop, H. Laurent, Frederick Culley, Lady Tree, Ellis Jeffreys, Gladys Cooper, Annie Schletter, Malise Sheridan, Algernon West. Matinées, Wednesday and Saturday, at 2.

ALHAMBRA.—G. D., Messrs. A. Charlot and M. V. Leveaux.—This week (once nightly, and Saturday matinée, 2.30): "Kill That Fly!" by George Grossmith. Players include: J. F. McArdle, Rene Koval, Hugh E. Wright, Clyde Cooke, Alfred Austin, Muriel Hudson, Rena Parker, C. Mossetti, Marjorie Maxwell, Mamie Buck, Mlle Damia, the Parisian diseuse realiste. Preceded by the Hamamura Family; Rice, Elmer, and Tom; Les Zanonis; Chief Kawbawgam; and pictures.

BEDFORD.—G. M., Mr. Harry Day; R. M., Mr. G. A. Higgs.—This week (twice nightly): Ethel Ward, in "Her Madcap Majesty"; Miss Kitty Colyer, comedienne; the Macdonals, comedy duo; Bret and Hayden, in "Sounds from the Country"; Sterne and Laurier; Tom Leamore, comedian; Alice Hollander, singer; G. W. Hunter, raconteur; Marie Tenant and her Five Brazils; Irene West; Nervo, dancer; Carelli Trio, musicians; Albert Weston and Nellie Lynch, in American skit; and Ed. E. Ford, in "Scalped."

BRIXTON EMPRESS.—This week (twice nightly): Yorke Stephens and company in "Once a Thief"; Rinaldo, violinist; Jessie Templeton; FitzAllen; Enrico Conforth; Cecilia Storm, American dancer; Arthur Woodville; Albert Letine; Hemming and Free; Esta Stella; Binns and Binns; and pictures.

CHELSEA PALACE.—M., Mr. J. Norman Berlin.—This week (twice nightly): Wilkie Bard, comedian; Rosie Pink, comedienne; Ellaline Thorne and Jack Leopold, in a speciality act; the Four Richardinis, gymnasts; Tom Gott, comedian; Anna Schuberth, in "The Deputy; or, A Private Rehearsal"; Max Carl, comedian; Billy Merson's sketch company, including W. Fullbrook, Joe Nightingale, and Arthur Stigant, in "This is the Business"; the Gothams, famous comedy quartette; and pictures.

CHISWICK EMPIRE. — This week (twice nightly): Fragson; Maie Ash and Fred Allandale; Betty Barclay; Okabe Family; Leipzig; etc.

COLISEUM.—M. D., Mr. Oswald Stoll.—Twice daily: Albert Chevalier, in selections from his song character studies; Miss Florence Smithson, in selections from her répertoire; George Graves and company, in "Koffo of Bond Street"; "Happy" Fanny Fields, the jolly Dutch girl; "Everywife," a symbolical play, presented by Joseph Hart; Wood and Green, the two army captains; Les Tziganes, in ballet scena; Little Freddie Hackin, in quick-change scena; Alice Liebman, violiniste; Gintaro, Japanese juggler; L'Incognita; pictures.

COLLINS'S.—Co-Proprietor, Mr. J. P. Mitchelhill.—This week (twice nightly): Chas. T. Aldrich; Three Collegians, in rag-time act; Beale and Broadway, dancers and musicians; Ada Fawn, comedy and burlesque actress; Martin Henderson, blind musician; Gertrude Bibby, in quick-change play, "Bonnie Prince Charlie"; Radie Stuart, comedienne; George Delamere, comedian; Bert Weston, comedian; Harry Claff, "the white knight," assisted by Miss Alice Tremayne; the Five Vernons, xylophonists; pictures.

EAST HAM PALACE. — This week (twice nightly): Ethel Ward in "Her Madcap Majesty"; Edie King; Little Pam; Sisters Cora; James Fawn; Olga, Gregg, and Sheffield, acrobatic act; Ross and Lewis; Marie Leah; Sinclair and Whiteford; Tom Leamore; the 7 Rag-time Gipsy Girls; pictures.

EMPIRE.—M., Mr. Arthur Aldin.—This week: New revue, "All the Winners," in three scenes; and the Grand National on the Bioscope. Evenings at 8. Matinée, Saturdays.

EUSTON.—This week (twice nightly): Charlotte Parry, protean actress, "The Comstock Mystery"; Rinaldo, violinist; Bert Danson; the Westbrooks; Tom Gott; Bellonini, juggler; Budd and Clare; Doris Trevelyan; Elfie Fay, comedienne; the Four Elles; pictures.

HACKNEY EMPIRE. — This week (twice nightly): George Robey; Marie Dainton; Australian McLeans; Three Buckleys; Baron's Menagerie; etc.

HIPPODROME.—M. D., Mr. Frank Allen.—Twice daily: Second edition of "Hullo, Ragtime!" Players include: Ethel Levey, Shirley Kellogg, Bonita, Lew Hearn, O. P. Heggie, Jack Mason, Morris Harvey, Madge Melbourne, Queenie Blande, Potter and Hartwell, Chas. Whitehill, Leslie Owen, Jamieson Dodds, Gerald Kirby, Eric Roper, Hippodrome Beauty Chorus, etc., etc. Also Adele Moraw, chanteuse; Les Carangeots, whirlwind dancers; La Maze Trio, comedy acrobats; Will Lacey, trick cyclist; pictures.

HOLBORN EMPIRE.—M. D., Mr. Chas. Gulliver.—This week (twice nightly): Chas. Austin and company, presenting "The Bombshell"; Barclay Gammon and a grand piano; Ella Retford; J. W. Rickaby; Les Andres; Maudie Yena; Bob Karna's Five Honeysuckles; Alfredo, violinist; Fred Earle; Whit Cunliffe, comedy artiste; Five Symphony Girls, in vocal and musical act; and pictures. Mr. Chas. Gulliver presents Paul J. Rainey's "African hunt," moving pictures, daily at 3.

KILBURN EMPIRE. — This week (twice nightly): King and Benson; Franco Piper; Billy Merson; Mary Mayfren and Geo. Pickett present "The Big Joss"; Alfred de Manby, presenting "Edith" and "Himself"; Cissie Carlette; Jack Lorimer; Christie Duo; Jimmy Gordon; Brothers Redmond; La Belle Linda; Ena Dayne; pictures.

KINGSTON EMPIRE.—P. & M., Mr. Clarence Sounes.—This week (twice nightly): Carlton, Eight American Rag-timers; Martin Adeson and company, "Dr. Maud's First Patient"; Lily Flexmore; J. Collins and company, "Fun in a Dormitory"; John Warren; the Four Débutantes; Bert Retford; pictures.

LONDON PAVILION.—M., Mr. Frank Glenister.—Once nightly: Clarice Mayne and her pianist; Charlotte Parry, in "Into the Light"; Lecardo Brothers, eccentric acrobats; Rita Rhylle, comedienne; Hal Burt, acrobatic comedian; Foreman and Fannan, cross-talkers; "Hello! Exchange!" an everyday tragi-comedy; Zigeuner Quartette, musical ensemble; Willie Garvey, comedian; Kola Wania Troupe, Russian singers and dancers; Francis and Alfred, comedy jugglers; Guy and Grahame, "the two Johnnies"; the Golden Athlones, artistic tableaux; the Four Vagabonds, harmonious comedians.

MASKELYNE AND DEVANT'S MYSTERIES.—This week (twice daily): Mr. David Devant in "Rag-time Magic," etc.; Raymond Phillips' Wireless Airship and Alarm Signal; the Crystals; Mr. Ernest Hastings; etc.

METROPOLITAN.—This week (twice nightly): Mike S. Whallen, raconteur; Coakley, Hanvey, and Dunlevy, "Town Hall Minstrels"; Kola Wania Troupe, Russian singers and dancers; Archie Pitt, comedian; Anna Schuberth, in song scena; Frank H. Fox, comedian; Aubrey Fitzgerald, in "Getting the Bird"; Eva Betty and Westell Gordon, entertainers; James Wilard and company, in "The Devil's Box of Bricks"; Lily Shaw, the pocket Vesta Tilley; the Gothams, comedy quartette; Molly Wells and Frank Mayhan.

NEW CROSS EMPIRE.—P., Moss' Empires, Ltd.—This week: "Loss of the Titanic," Carl Lynn, James Godden, Edwin Lawrence, Bowden and Stol, Carl De Marcsi, Josephine Davis, Sammy Shields, Pedersen Bros., and pictures.

NEW MIDDLESEX THEATRE OF VARIETIES.—Twice nightly: Last two weeks of stock company, "The Coastguard's Daughter"; Sisters Royce and Sid, vocalists and dancers; Torbay, comedy silhouettist; Millie Payne, comedienne; and pictures.

OXFORD.—M., Mr. Blyth Pratt.—This week: Neil Kenyon, as the piermaster o' Dunrobin; Mike S. Whallen, the comet with funny tales; Harry Weldon, comedian; Tom Foy, in "First of April"; Anna Dorothy; Tan Kwai, Chinese jugglers; Harry Claff, "the white knight"; Katie Marsh, comedienne; Lloyd Morgan; Daphne Wynne, dancer; High Davos, roller skaters; Frances McNulty, comedienne and dancer; Brothers Bucher, gymnasts; Max Carl, comedian; T. E. Dean, comedian; Dan Whitley; and Fanny and Harry Dent.

PALACE.—M. D., Mr. Alfred Butt.—Once nightly (matinée, Saturday, at 2): Saison Russe. Anna Pavlova will present "Les Préludes" de Liszt, after Lamartine's "Méditations Poetiques." Scenery arranged by Herr Anisfeld. The ballet arranged and produced by Michael Fokin. Also Genia D'Agarioff, baritone; Nina Gordon, in songs; Conroy and Le Maire, in "The New Physician"; Wolseley Charles and Louis Rihll's production, "Nicely Thanks!" Every afternoon at 3 (Wednesday and Saturday excepted), a series of animated pictures, entitled "Nature's Zoo." Special Pavlova matinée every Wednesday at 3.

PALLADIUM.—M. D., Mr. Charles Gulliver.—This week (twice nightly, and matinées Monday, Wednesday, and Saturday, at 2.30): Miss Ruth Vincent, in selections from her répertoire; Geo. Robey, in new taradiddles; Miss Clarice Mayne and her pianist; Lee White and Geo. Perry, America's premier comedy singing duo; Agda and company; the Maples; Elsie Southgate, violiniste, and her sister Dorothy at her mustel organ; Cissie Lupino; H. O. Wills; American Messenger Boys, the telegraph four; Joe Elvin and company, in "Who Sez So?"; pictures.

SHEPHERD'S BUSH EMPIRE.—This week (twice nightly): Mark Sheridan; Selbit's Shadow People; Brothers Egbert; Carter Livesey; etc.

SOUTH LONDON PALACE.—This week (twice nightly): Billy Merson's company in sketch, "This is the Business"; Coakley, Hanvey, and Dunlevy, "Town Hall Minstrels"; Rell and Butt; Bert Danson; the Masques, posing scena; the Westbrooks; Doris Trevelyan; Harry Thurston; Maud Tiffany, "the blue streak of rag-time"; pictures.

TIVOLI.—M., Mr. Joseph Wilson.—Wilkie Bard, with new song, "Chrysanthemums"; Les Danseurs Futuristes, Mlle. Billie Hamilton, assisted by Henri De Bray; Melville Gideon, in rag and other melodies; Lulu Valli, in a musical fantasy, "A Dream in an Old Garden"; Harry Weldon, comedy burglar; the Del Vallo Quartette, musical act; Elfie Fay, American eccentrique; Wilson Hallett, child impressionist; Four Vagabonds, comedy quartette; Creo Brothers, comedy acrobats; La Belle Nello, the athletic girl; Yeftmah, Japanese magician; Arthur Melrose, siffleur; Vera Nixon, comedienne.

TOTTENHAM PALACE.—This week (twice nightly): Percy Honri, in "Bohemia"; Olgar, Elgar and Eli Hudson in musical entertainment; Minnie Mace, comedienne; Chas. Kasrac and company in "Buffet de Falls"; Lily Burnand, burlesque actress; the New Macs, comedians; Reg Bolton, the editor's imp; Tom Foy, comedian; Harry Weldon, comedian.

VICTORIA PALACE.—M. D., Mr. Alfred Butt.—This week (twice nightly): Eugene Stratton, the coon; Will Evans, in "Harnessing a Horse"; Ella Retford, comedienne; Whit Cunliffe, comedian; Carlton, comedy card manipulator; Falco and Eida; May Fayre; Florence Yaymen; Harry Ford, comedian; Three Ernests, comedy gymnasts; Jock McKay, humorist; and pictures. Matinées daily at 3: The original animated pictures, "

Mr. Lewis Gordon, Mr. Bernard Ince, Mr. Jack Topping, Mr. Henry Smith, and Mr. Jack Lewis.

EMPIRE HIPPODROME. — P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. John Boyle; Mus. D., Mr. Fred. Heck.—This week (twice nightly): Jordan and Harvey, comedians; Magini and his violin; Mark Leslie, swell coon; Les Four Tressillians, cyclists; Moore and Sumner, entertainers; Cling and Clancy, comedians; Florence and Rose Showell, duettists; the Adros, equilibrists.

PAVILION.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Arthur Downes.—This week (twice nightly): Pauline Rivers' Twelve Little Sunshines; and pictures.

**ATTERCLIFFE.**

THEATRE ROYAL.—P., North of England Theatres, Ltd.; M. D., Mr. Frank Macnaghten; M., Mr. Wilfrid Bryan. — This week (twice nightly): Mr. Fred Pullan and Miss May Wood, in musical mélange; and pictures. Matinée, Saturday, 2.30.

PALACE OF VARIETIES.—L., Mr. Matt Raymond; R. M., Mr. Edward King; Mus. D., Mr. Rowland Allen.—This week (twice nightly): Miss Nella Dene, comedienne; Mr. Henri Becker, entertainer; Scarlet Band; and pictures. Children's matinée, Saturday, 2.30.

GLOBE PICTURE PALACE.—P., The Sheffield Picture Palace, Ltd.; M., Mr. Arnold G. Hides.—This week (twice nightly): Mr. Charles Callum's orchestra; and pictures. Matinées, Thursday and Saturday, 2.30.

**BANGOR.**

NEW COUNTY THEATRE.—P. & M., Mr. James Hare; M. D., Mr. J. Bates.—This week (Monday, Tuesday, and Wednesday): Messrs. Alick Chumley and A. Russell-Davis present the South-Coast Repertory Company in "His Excellency the Governor"; Thursday, Friday, and Saturday, "Sweet and Twenty," preceded each evening by "Behind the Curtains." The company includes: Mr. Alick Chumley, Mr. P. Hunt-Lewis, Mr. Frank Hughes, Mr. Claude Carnforth, Mr. A. Russell-Davis, Mr. R. M. Dalzell, Mr. Claude V. Evans, Mr. A. Northcote, Miss Molly Malim, Miss Evelyn Shelley, Miss Betty Sabine, and Miss Eveline Oddy.

ELECTRIC PICTUREDROME.—P., Mr. J. Codman; M., Mr. W. Lea.—This week: Tom Henshall and Moggie Foster, dramatic and comedy entertainers; and pictures.

**BARNSLEY.**

EMPIRE.—P., The Barnsley Empire Palace Co., Ltd.; M. D., Mr. Will Smithson; A. M., Mr. Tom Carrick.—This week: Messrs. Hallatt and Howard's company with "Her Love Against the World," cast including Mr. Edmund Kennedy and and Miss Mary Pemberton.

PUBLIC HALL.—P., Messrs. The Mayor and Burgesses of the Borough of Barnsley; L., The Royal York Animated Picture Co.; M., Mr. Geo. Johnson. — This week: The Three Merry Macs, vocalists; Harry O'Neill, one-legged dancer; and pictures.

PAVILION.—P., Messrs. Thompson and Metcalfe; M., Mr. A. Sinclair.—This week: Variety and picture programme.

**BARROW-IN-FURNESS.**

ROYALTY.—L. & M., Mr. Hugh Robertson; R. M., Mr. George Stone.—This week (once nightly): "Jelf's." Cast includes: Percy Robinson, Arthur McCulloch, F. Cyril Leighton, Edward Ouston, J. Court Harvard, William Podmore, Tom Howard, Ralph Gardner, Clarence Childs, Neville Andus, George T. Roberts, William Mackenzie, Claud Stevens, Edith Cruikshanks, Marjorie Lawton, Cynthia Challis, Mary Browning. Preceded by "The Treasure Hunt." Next week: "King of the Gipsies."

TIVOLI.—L. & M., Signor Pepi; R. M., Mr. Emilius Hill; Mus. D., Mr. T. H. Hulley.—This week (twice nightly): Max Erard's Company of Vaudevillians; the Brennans, dancers; Conway George, humorist; Rebla, juggler; Sergeant Brennan, diabolist; Horace Horner, dancer; the Cellinis, acrobats; Miss Maude Mortimer, comedienne.

**BARRY DOCK.**

NEW THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. Arthur Carlton; M., Mr. T. E. Maddox.—This week: Illustrated songs and pictures.

PALACE OF VARIETIES.—P., Mr. Leon Vint; G. M., Mr. Arthur Brogden; R. M., Mr. H. Samson.—This week: The Coronets, entertainers; Carl Howard, the magic muddler; and pictures.

**BATH.**

THEATRE ROYAL.—L. & M., Mr. Egbert Lewis; A. M., Mr. Lewis A. Long; Mus. D., Mr. G. Alexander.—This week (once nightly): Morton Powell's company in "Two Little Vagabonds." T. M., Mr. Guy Routh. The company includes: Mr. Victor Rae, Mr. Frank Fordham, Mr. Guy Routh, Mr. H. Hesslegrave, Mr. Leonard Marshall, Mr. Harry Leamar, Mr. Percy Strange, Mr. Francis Amptill, Mr. Timothy Blake, Mr. Joe Raymond, Mr. Thomas Dyson, Mr. George Garside, Miss Ethel Kay, Miss Mona Hall, Miss Kate Perowne, Miss Carrie Nino, Miss Dora Diehl, Miss Eva Lumley, and Miss Florence Moore.

PALACE THEATRE.—L., Mr. W. S. Pearce; M., Mr. Leslie Fairfax.—This week (twice nightly): The Courtiers, in musical comedy scena; Bert Byrne in "On Blackpool Pier"; Percy Johnson, comedian; Dorothy Leigh, in comedy songs; the Henry Whiteley Trio in "The Cake-walk Table"; Nell Derry, in songs and dances; J. A. Wilson, comedian and dancer; and pictures.

**BATLEY.**

HIPPODROME.—L. & M., Mr. Charles Draycott.—This week (twice nightly): Johnson and de Vere; Vera Hind, comedienne; Maud May Murray, dancer; Barlow and Brookes, ducttists; and pictures.

**BELFAST.**

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; A. M., Mr. James M. McCann.—Mr. F. Victor Robinson's company opened here on Monday in the musical comedy, "Peggy." In the title-rôle Miss Ethel Callanan achieved a triumph with her charming and dainty impersonation; and the clever comedian, Mr. Gus Oxley, invested the rôle of Mr. Umbles with such rich humour that the house rang with uncontrollable merriment. Much fun was also created by Mr. Field Fisher, who appeared as Auberon Blow, and Mr. Wallace Bosco was exceedingly droll as Hon. James Bendoyle. Miss Madge Lucas deserves high commendation for her treatment of the rôle of Lady Snoop, and other leading rôles were effectively filled by Miss Eva Macdonald and Messrs. J. K. Walton, Harry Hartley, A. Victor Martin, and Frank Merryite. The chorus and augmented orchestra were under the skilful direction of Mr. J. Watt-Fettes. Next week: "Milestones."

THEATRE ROYAL.—P., Messrs. Warden. Ltd.; M. D., Mr. Fred W. Warden.—Mr. Thomas Rhyde's company (including Miss Jean Marvin) opened here on Monday with "The Sheriff of Lonesome Pine." As Genie, owner of Lonesome Pine Ranch, Miss Jean Marvin achieved no little success, her acting being quite irreproachable; and Mr. Thomas Rhyde sustained the rôle of Tom Granger with undeniable skill. Mr. Ernest Dare capably interpreted the rôle of Billy Granger, and Mr. Clarence L. Mangan deserves a special line for his treatment of the rôle of Pedro Saltillo. Mr. Larry McDougal was capital as Dublin Tim, and Miss Lizzie Maddocks was all that could possibly be desired as Maria Alvarado. Other rôles were sustained with undoubted ability by Miss Lillian Rignold, and Messrs. Hugh Webb, Laurence Atkins, A. W. Ashton, Steve Jackson, Harry Roberts, and Geo. Tozeland.

ALEXANDRA THEATRE. — P., Alexandra Theatre Co., Ltd.; R. M. D., Mr. J. Leicester Jackson.—The attraction here is the two-act musical comedy, "The Colombo Girl," presented by Mr. J. W. Cordiner and Mr. Harry Richardson's company. In the rôle of Jack Stanley, Mr. Reginald Adair created much merriment, and success was also gained by the charming actress Miss Dorothy Desmond, who appeared to great advantage as Peggy Woodleigh. Mr. J. W. Cordiner was in every sense admirable as John Todd, the Pork Pie King; and Mr. Finn Doyle made the most of the rôle of M. Des Oeufs. Mr. Tom H. Solly, so well and favourably known in Belfast, achieved a veritable triumph as Sam Dosser, and Mr. Charles Tolcher was very funny as Plantagenet Walker. A dashing and vivacious representative of the rôle of Lizette was found in Miss Gertrude De Lacy, and the cast was completed by Miss Nellie Harcourt, who filled the rôle of Bessie Wood with credit to herself. The augmented orchestra was under the skilful direction of the composer, Mr. Harry Richardson. It should be added that the beautiful dances were arranged by Miss Kate Tyrrell. Next week: "A Ragged Hero."

ROYAL HIPPODROME.—M. D., Mr. Fred Willmot; R. M., Mr. Henry T. Downs.—The star here this week is Miss May Moore Duprez, the jolly Dutch Girl, whose répertoire of songs afforded the utmost pleasure on Monday to many admirers of this gifted artiste. The Three Lyres are aptly described as popular American musical comedy trio, their performance meeting with much approval. Cheer's educated cats are really marvellous, and Hayman and Franklin return with their farcical comedy act, entitled "Cohen's Mistake." The sketch, "Pride of Regiment," staged by Neville Graham and company, is undoubtedly an acquisition to the programme; and also billed are Professor Norton, sleight-of-hand performer; Alex Lawson, dancing equilibrist; Jack Barker, vocalist; and the Hipposcope.

EMPIRE THEATRE OF VARIETIES, LTD.—G. M., Mr. Frank Allen; A. M., Mr. A. C. Laidler.—The chief position here is occupied by the Five Yorkshire Lasses, vocalists and speciality dancers, who made a great hit on Monday. Miss Ruby Aston has some catchy chorus songs which she knows how to sing, and Herbert's Seven Minstrels furnish a most attractive entertainment. Lenton and Lane, in musical comedy; Karl and Eddie, two clever boys at the piano; Maisie Hibbs, dainty comedienne; and the Bioscope complete.

NEW ALHAMBRA THEATRE.—G. M., Mr. Will White.—The vaudeville element is sustained by Dan Conroy, comedian and dancer; and Jack Hughes, basso. Pictures complete.

ST. GEORGE'S HALL.—G. M., Mr. Herbert Rogers.—This week: Con Sherry, vocalist and expert dancer. Pictures complete.

NEW PRINCESS THEATRE.—G. M., Mr. Ferris Pounds.—This week: George Brame, boy entertainer; pictures complete

**BILSTON.**

HIPPODROME AND PICTURE HOUSE.—P., Mr. E. C. Jazon; G. M., Mr. J. C. Jazon.—This week: "The Mormon and the Maid," presented by Miss Winifred Maude's company, which includes Messrs. Victor Du Cane, Arthur L. Read, Albert E. Banister, Will White; Misses Winifred Maude, Gipsy Alexander, and Lilian Norden.

WOOD'S PICTURE PALACE.—M., Mr. Thomas R. Wood.—This week: The Sardons, illusionists and mystifiers; Dan Rodney, comedian and entertainer; and pictures.

**BIRKENHEAD.**

NEW THEATRE ROYAL.—Sole P. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King.—This week (matinée, Thursday, April 24): B. Iden Payne's company in "Man and Superman." Cast includes: Martin Sands, Wilfred Fletcher, Isabel Turner, Esme Percy, Carrie Haase, Minnie Webb, Emily Patterson, Sylvia Dawson, Arnold Reynor, Alfred Payne, Desmond Brannigan. Next week: "The Glad Eye."

HIPPODROME.—M. D., Mr. Walter de Frece; D. of Entertainments, Mr. E. Dottridge; R. M., Mr. Frank Weston; Mus. D., Mr. R. Tomlinson.—This week (twice nightly): Mr. Stanley Carlton presents "Only an Artist's Model." Company includes: Messrs. Stanley Carlton, Edw. W. Cudd, Willie H. Vernon, Wm. Annersley, W. C. Marshall, Percy Garland, Frank Wootten, Edw. Fryer, Edw. Lester, Chas. Daimer, Wilson Bartlett, Mesdames Charlotte Ballinger, Ruby Lee, Nellie de Lacey, and Rubie Maude. T. M., Mr. Stanley Carlton.

ARGYLE THEATRE OF VARIETIES.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. John Keating; Mus. D., Mr. Ernest Denney.—This week: Francis Clare and Bamberger; Mr. Fred Barnes, comedian; the Georgia Piccaninnies, in a rag-time act; Dacre and Lynton, in an imposing musical scena; Mr. Gus Garrick, comedian; the Harris Trio; Mr. Ernie Myers, comedian; Miss Lily Lonsdale, soprano vocalist; Harrigan and Holt, comedians; and pictures.

**BIRMINGHAM.**

THEATRE ROYAL.—P., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Tom B. Davis; G. M., Mr. Philip Rodway; Asst. M., Mr. F. W. Smith.—The evergreen "Charley's Aunt" is causing as much amusement as ever she did, and is meeting with a capital reception. Mr. Brandon Thomas has sent out a very strong company, Mr. Charles Windermere playing the title-rôle effectively. Excellent work is also done by Mr. Theo McCausland Stewart, Mr. James Page, Miss Ada Ferrar, and Miss Vera Cornish.

PRINCE OF WALES'S.—P., Prince of Wales's Theatre (Birmingham), Ltd.; M. D., Messrs. Milton Bode and John Hare; A. M., Mr. Henry Johnston.—In "The Younger Generation" Mr. Stanley Houghton tells a delightful and very amusing story of a revolt of three children against their all too puritanical father. Mr. Rupert Harvey makes a sufficiently dour James Henry; and the easy good humour of Uncle Tom is capitally represented by Mr. Joseph Keogh; and Mr. W. Bridges Adams makes a very natural Reggie, the principal in revolt.

ALEXANDRA THEATRE. P., Mr. Leon Salberg; A. M., Mr. W. T. Guest.—"Our Miss Gibbs" possesses a charm which makes a strong appeal to theatre-goers, and the play has had a gratifying reception here. Miss Connie Emerald plays delightfully in the title-rôle; and Mr. Chris Wren is most amusing as Tim, her cousin from Yorkshire; Mr. Frederic Le Maitre is a debonnair hero; Mr. Wilfred Norman is good as the professional "crook"; Mr. Sinclair Holden is refreshingly ingenuous as the amateur criminal; and Miss Aubrey Ashton makes an effective appearance.

BORDESLEY PALACE.—P., Messrs. Moss' Empires; L., Mr. T. Morton Powell; A. M., Mr. H. E. Cox.—Mr. Oswald Cray and company are meeting with a good reception in the anti-Mormon play "A Mormon and His Wives." Mr. Oswald Cray is very good as the Rev. Dudley Wade; and Miss Sybil Dare effectively represents the abducted mill girl.

ASTON THEATRE ROYAL.—L., Mr. Charles Barnard; M., Mr. Lewis Chapman.—The struggle between a bank manager and a bank clerk for the hand of a woman, the falsification of bank books, and the arrest of the bank manager on the steps of the altar, and the subsequent vindication of the bank clerk, are the ingredients in "One Life One Love." Mr. Richard Medway, as the clerk; Mr. Hubert Manners, as the manager; and Miss Elsie Dale, as the woman, are all good.

EMPIRE.—P., Messrs. Moss' Empires; A. M., Mr. W. H. Bebby; Asst. M., Mr. P. Whitton.—Mr. R. A. Roberts, the protean actor, appears in his dramatic sketch, "Dick Turpin," and sustains with excellent effect five entirely different characters, his representation of the Yorkshire farmer and the old hag of an innkeeper being particularly good. Miss Flo Irwin and company present a very amusing sketch, "Mrs. Peckham's Carouse"; a delightful vocal entertainment is furnished by Susie Belmore and four gentlemen; and Sam Mayo is quaintly humorous in some new songs; Lelvin and Pantzer give a clever hand-balancing performance; Louis J. Seymour is a smart light comedian; and Lily Edwards a good vocal comedy artiste.

GRAND.—P., Messrs. Moss' Empires; A. M., Mr. J. E. Coward.—Clever wizardry and excellent acrobatic and juggling work is provided by Han Ting Chien and company; Master Edward Garratt creates roars of laughter in the comedy sketch, "Mortimer Magnus, M.P."; Phil Percival is a smart entertainer with an amusing "Sexton Blake" episode; Fred Duprez is an entertaining humorist; the Anartos have an amusing comedy episode; Jennie Hartley is a vivacious comedienne; and a rag-time revue is presented by W. Garland and company.

HIPPODROME.—P., New Hippodrome (Birmingham), Ltd.; M., Mr. Ben De Frece; R. M., Mr. H. Hamilton.—There is plenty of fun in "Faking the Film," for which Freddy Rigby, the famous comedian tumbler, is largely responsible. There are also some good dramatic effects in the second part of the production. Arthur Page is an amusing Lancashire dialect comedian; the Brothers Griffiths cause much laughter with their burlesque wrestling match; Cooke and Rotherts are clever dancers and acrobats; Mayme Remington and her Piccaninnies give a good entertainment; the Sisters Sprightly burlesque cleverly; Kitty Clifford is a dainty comedienne; and Benedetto Brothers are clever acrobatic violinists.

GAIETY.—L. & M., Mr. T. Allan Edwardes; A. M., Mr. Walter Bellian.—May Mars, in her Egyptian song-scena, is unable to appear this week; G. H. Elliott's Chocolate-coloured Coons present a bright vocal and dancing act; clever and daring feats are performed by the Excelsior troupe of acrobatic cyclists; Tatten Hall and his assistants deal humorously with the adventures of a masquerading doctor; the Three Leonas have a novel equilibristic act; the Dancing Duggans are experts in their line; Rayburn and Dix are a very amusing pair; and Billy Daynes is a smart comedian.

ASTON HIPPODROME.—P., Aston Hippodrome, Ltd.; D. of Entertainments, Mr. S. T. Newsome; A. M., Mr. T. H. Middleton.—Carl Hertz presents a series of wonderful illusions in his best style; Violet King plays the piano and violin well, and gives a capital entertainment; the Four Burnells are very amusing as the "Crazy Golfers"; Cumminger and Colonna are clever sand dancers; Karr and Kooney are two smart comedians; Clarence Turner and his lady assistant are well received; and Poppy Holland is a pleasing comedienne.

NEW PALACE.—P., Messrs. Moss' Empires; A. M., Mr. Geo. Anthony.—The wonderful picture, "Quo Vadis?" is shown here this week. The film is 8,000ft. long, and takes an hour and forty-five minutes to be shown in six parts. The attention to detail is good, and the spectators are given a weird impression of the magnificence of Imperial Rome, the sports in the amphitheatre, and the burning of the Roman city.

**BISHOP AUCKLAND.**

EDEN THEATRE. — L. & G. M., Mr. Chas. Elderton; B. M., Mr. F. Steels.—This week: "The Queen of the Redskins." The company includes: Misses Hilda Shirley and Amy Maitland, Messrs. Jerrold Heather, Ellis Leigh, T. R. Nugent, and Edward Maples.

HIPPODROME. — L., The Electric Theatre, Ltd.; M. D., Mr. F. W. Ogden Smith; Local M., Mr. H. Warren.—Variety and pictures.

**BLACKBURN.**

PALACE.—P. M. D., Mr. Frank Macnaghten; M., Mr. Arthur Burton; M. D., Mr. J. W. Sykes.—This week: Rudinoff, entertainer; Harry Halsey, comedian; Will Gesta and Winnie Hoe, entertainers; Albert Le Fre, comedian; Lillian Wesson, "Erin's daughter of song"; Frances and Francesco, eccentric acrobats; Randolph Sutton, light comedian; D'Arc's Marionettes; Downes and Langford, eccentric comedians; and pictures.

PRINCES.—Sole P., Mr. E. H. Page; A. M., Mr. John Ersser; Asst. M., Mr. Albert Hargreaves; Mus. D., Mr. W. Haydock.—This week: Alfred Denville presents "The Miracle." The company includes: Mr. Clifford Rean, Mr. J. H. Clyndes, Mr. Robson Paige, Mr. Alfred Denville, Mr. R. Ossulston Riche, Mr. John Denville, Mr. George Keene, Mr. T. R. Bannister, Mr. Alex Camm, Mr. C. H. Carten, Mr. Philip Tremayne, Mr. G. Philips-Bosworth, Mr. G. Webster, Mr. George Gordon, Miss Hilda Playfair, Miss P. Bruce, Miss Mary Alexander, Miss Dorothy Clifton, Miss Hannah Bain, Miss Gertrude Carten, and Miss Patricia Bostock.

STAR.—M. D., Messrs. Strong and Taylor.—Pictures, and Sabino, musical expert.

VICTORIA HALL. — P. & M., Mr. John Charnley.—Pictures, and Royd and Villiers.

ALEXANDRA HALL.—L., The Dowry Picture Company.—Pictures, and May Edney, comedienne.

CENTRAL HALL.—P. & M., Mr. John Bradley. — Pictures, and Walt. Walmsley, patter comedian.

EXCHANGE HALL.—L. & M. D., Messrs. Ridding, Hardcastle and Rawlinson; M., Mr. Rawlinson; A. M., Mr. Kerrigan.—Pictures, and Eddy Lyle and Brother Larry, comedians.

**BLACKPOOL.**

GRAND.—G. M., Mr. Geo. H. Harrop; A. M., Mr. Percy Harrop.—This week (once nightly): Arthur Hinton and Leila Zillwood's company in "Allah's Orchard." Cast includes: Frank McClellan, Mark Adams, Arthur Keand, David Phillips, Leonard Gardiner, Frank Hickman, Annette Howard, Paulin Haydon, Ethel Monton, Mamie West, Dora Manners, Marie Horton, Arthur Hinton, Elsie Evelyn, Norma Craig, Violet Hebditch, Fanny Forster, Bessie Forster, Molly Beeston, Connie Grandy, Winifred Jay, Grace Piggott, Nellie Davis, May Ray, Marie Royale, Florence Zillwood. Next week: "The Dancing Mistress."

PALACE.—G. M., Mr. George H. Harrop; A. M., Mr. Fred Walsh.—This week (once nightly and Saturday matinée, 2.30): Tennyson and Wallis, comedians; John Well; Ruby Emmerson, comedienne; Betty Boden, in song and dance; Ruth Molloy, mimic; Jean Kram, juggler; Vigoranto Trio, ring act; the Rangers, trick cycling act; Harry Leybourne, entertainer; and pictures.

**BLACKWOOD.**

PAVILION THEATRE. — Sole L., Mr. Will Stone; G. M., Mr. Edgar Harper; District & R. M., Mr. W. H. Baker; Asst. M., Mr. A. Bradford.—This week: The Heywood Trio, in musical act; Miss Lilian Saunders, vocalist; Jolly Jimmy Walker, the boy in blue; and pictures.

**BOLTON.**

THEATRE ROYAL.—P., The Bolton Theatre Co.; M. D., Mr. J. F. Elliston; A. M., Mr. John Moncur.—This week (once nightly): The Italian Grand Opera Co. Monday, "Il Trovatore"; Tuesday, "Rigoletto"; Wednesday (matinée, 2.30), "Il Trovatore"; Wednesday (evening), "Faust"; Thursday, "Carmen"; Friday, "Cavalleria Rusticana," followed by "I Pagliacci"; and Saturday, "Maritana." The company includes: Signor Quintina, Signor Vinci, Signora Hayes, Signora Boffini, Signora Annetta, Signora Evarti, Signor Bartera, Signor Terrasi, Signor Vittori. Next week: "The Eternal City" and "The Christian."

GRAND THEATRE.—P., The Bolton Theatre Co.; M. D., Mr. J. F. Elliston; A. M., Mr. Alf Booth.—This week (twice nightly): Miss Zona Vevey, in latest successes; Chas. Lee, comedian and dancer; Thora, novelty ventriloquist; Harry Friskey, juggler; Harry Marte, comedian and dancer; Holland Bros., in equilibristic novelty; Elsie Ellis, comedienne; the Harvey Boys, comedians; and pictures. Matinée, Monday, 2.30.

HIPPODROME.—M. D., Mr. Walter de Frece; R. M., Mr. Arthur R. Harrison.—This week (twice nightly): Messrs. De Gray and Masterman present "The Indian Scout." T. M., Mr. R. J. Turner. The company includes: Messrs. Geo. A. De Gray, Max Coutts, David Blair, Tyrone Power, Reginald J. Turner, Dick Crosby, Seymour Perry, Bert Carlton, Jack Soderick, Gerald Conner, Leonard Douglas, Misses Kitty Fitzgerald, Doris Brereton, Etta Turner, and Violet Ingram. Matinée, Monday, 2.30. Next week, Fred Kitchen and company.

**BOOTLE.**

METROPOLE.—P., Pennington Estate Co., Ltd.; M. D., Harry Pennington.—This week (once nightly and Wednesday matinée, 2.30).—Mary Austin and E. Vivian Edmond's company in "The Cotton Spinner" every evening except Thursday; on Thursday, "Her Kingdom of Love." Company includes: Mr. William Manning, Mr. A. George Fry, Mr. Harrop Harrop, Mr. Adrian Byrne, Mr. E. Vivian Edmonds, Mr. Fred Williamson, Mr. Percy Hordish, Mr. Frank Eastley, Mrs. Manning, Miss Ethel Vinron, and Miss Mary Austin.

**BOSCOMBE.**

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Walter De Frece; R. M., Mr. H. S. Charlton.—This week (twice nightly): Fred Evans, in a "Dream" of Oliver Twist; Harry Terry, comedian; the Four Royal Scots, in musical act; Cola Robinson presents "The Chinese Rag-timers"; Phil and Nettie Peters, American comedy artistes; Fred Russell, ventriloquist, with "Coster Joe"; Madeline Rossiter, comedienne and dancer; the Jesse L. Lasky company present "Detective Keen."

**BOURNEMOUTH.**

THEATRE ROYAL.—Sole P., Messrs. David Allen and Sons; R. M., Mr. Hubert Dunbar.—This week (once nightly and Saturday matinée, 2.45): Mr. P. Michael Faraday presents "The Chocolate Soldier." Cast includes: Miss Pearl Ladd, Miss Courtis Cheal, Miss Nellie Dale, Mr. Harry Arnold, Mr. Lawrence Howard, Mr. Robert Seymour, Mr. Harry Chiles, Mr. Harry Milner, Miss Mabel Crouch, Miss Suzette Dole, Mr. Patrick Evans, Miss Elma Middleton, Miss Ruby Leslie, Mr. James Davis, Mr. Leo Sheffield. Next week: "Oh! I Say!!"

WINTER GARDENS.—G. M. for the Corporation, Mr. Dan Godfrey; Asst. & B. M., Mr. Henry Woodard.—Monday at 3 and 8, Wednesday at 8, Thursday at 3, Friday at 3, Saturday at 8, the Municipal Orchestra; Wednesday, Thursday, Friday and Saturday evenings, and Friday afternoon, Mr. Fred Chester; Wednesday evening, Mr. David Brazell, baritone; Saturday evening, Miss Eleanor Davey, soprano; Wednesday and Saturday evenings, cinematograph; Tuesday, at 3 and 8, the Municipal Choir and Orchestra present "Merrie England"; Wednesday, return visit of Melsa, Polish violinist; Thursday and Friday, Mr. C. Ormiston-Smith's Bioscope entertainment, "Mountaineering in Switzerland"; Saturday, vocal recital, Miss Elizabeth Munthe-Kaas, soprano.

**BRADFORD.**

THEATRE ROYAL.—L., Mr. John Hart; M., Mr. J. Richardson.—On Monday night last Mr. Arthur Bourchier's company presented Mr. Charles Klein's American drama, "Find the Woman," to a very appreciative audience here; there is great interest in the plot, and pathos and humour is cleverly blended in the story, which quite absorbs the attention of the audience from start to finish. Mr. F. Victor gives a breezy performance of the astute lawyer, Richard Dexter; Mr. Oliver Crombie depicts the snobbishness of Howard-Jeffries, sen., capitally; Mr. E. Cassel is earnest in his acting as the defaulter, Underwood. Mr. A. Elwyn forcibly portrays the brutal Captain Clinton. Miss Agnes Verity wins sympathy in a clever and convincing impersonation of the sorely tried Mrs. Howard-Jeffries, jun. Very charmingly Miss Ivy Cemow plays Mrs. Howard-Jeffries, sen. Mr. Olaf Hytten is good as Howard-Jeffries, jun.; and the remaining parts are in capable hands, too. "Salomy Jane's Kiss," an episode of the Far West, forms an interesting curtain-raiser.

PRINCE'S THEATRE.—P., Mr. F. Laidler; G. M., Mr. N. Hepworth; A. M., Mr. F. Yearsley.—Mr. Evelyn A'Dell prevents this week "The Old Home," a play of absorbing human interest, which has previously won flattering praise here, and which still maintains a strong hold on the audience; it is finely staged and finely acted, Mr. Charles Franmore giving a clever study of the tender-hearted old fisherman, Daddy Dean; and Miss Amy Dalby presenting a winning impersonation of the impulsive Hazel Dean. Mr. A'Dell is fine as the manly curate, Eric Armstrong. The erring Lord Avondale has a capable exponent in Mr. Reginald Brown. Mrs. Harriette Loydall is capital as the light-hearted Bridget Donoghan.

EMPIRE.—P., Moss' Empires, Limited; A. M., Mr. Percival Craig.—George Formby's humour and eccentricity are again the cause of roars of hearty laughter here this week; and Liane D'Eve, the French comedienne, with an airy buoyancy and chic, charms the audience. The Suffragist sketch by Bella and Bijou is very amusing. Green and Wood are clever acrobats, and distinctly funny. In a compressed musical comedy, Marie Santoi and company display ability of a pleasing order and variety. Madge Clifton is a comedienne of acceptance. Doroswami performs with rare skill on the violin. Herbert Rule and Happy Attwood are both comedians, who contribute a big share of the amusement; and the pictures of the English Cup Final are interesting

PALACE.—L., Mr. F. Macnaghten; M., Mr. Will A. Jackson.—An exceedingly clever sketch, "The Photographer," is presented here this week with much success by Charlie Bell and company. Success attends Mona Vivian's impersonations of music hall notabilities, and her dainty dancing and singing. Abel and Welsh are very eccentric and amusing acrobats. Spry and Monti, too, are diverting in a sketch, "The Erratic Song Writer." Phil Kaufman, a chocolate coloured coon; Jimmy Danvers and Eva Rosslyn, in a vocal pianoforte absurdity, "A Pantomime Boy"; Tim Carlisle, "the college comedian"; Chiko, the smart comedy acrobat; and the pictures complete an excellent evening's entertainment.

**BRIDLINGTON.**

ROYAL, PRINCE'S PARADE.—M., Mr. Chas. Palmer.—This week: Twice daily, in the Grand Pavilion, Signor Enrico Scoma and his grand orchestra. Vocalists:—Miss Edith Groat and Miss Katie Storr. Every evening, at 9, matinées Tuesday, Thursday and Saturday, the Georgians, London concert party, under the direction of Mr. Robert Carr, including Maude Coles, soprano; Roma Castille, in songs at the piano; Gladys Trevor, soubrette and dancer; Harry Hearne, comedian; Vivian Vivian, entertainer; Robert Carr, baritone; and Eustace Wallace, solo pianist and accompanist.

NEW SPA AND GARDENS.—M., Mr. R. C. Luxton.—This week: Catlin's Royal Pierrots, in entertainment of songs, dances, and burlesques. Company includes: Sid Frere, Willie Manders, and T. Braham Fox, comedians; Harry Mitchell, soprano vocalist; Golly Glynn, song and dance artiste; A. McAllister, the story teller; Frank A. Terry, comedian and dancer; Harry Hurst, baritone; and Reggie Belmont, pianist. Every evening at 8; matinées Thursday and Saturday, at 3.

**BRIERLEY HILL.**

QUEEN'S HALL.—P., Poole's Theatres, Ltd.; M., Mr. C. Cooper.—This week: The Doranos, in a dancing comedy; the Cairo Duo, in "Pacifying Baby"; and pictures.

**BRIGHTON.**

THEATRE ROYAL.—P., Brighton Theatre Royal, Ltd.; M., Mr. Lawson Lambert.—Sir George Alexander's company is here this week with "Bella Donna," which is superbly staged. Miss Edyth Latimer gives a highly artistic and convincing impersonation of the scheming and wicked Mrs. Chepstow; Mr. Stephen T. Ewart submits a masterly impersonation of Dr. Meyer Isaacson; Mr. George Bishop is well placed as the easy-going Hon. Nigel Armine; Mr. Herbert Ranson makes a plausible Mahmoud Baroudi; Mr. Ivan Campbell acquits himself admirably as Dr. Hartley; Miss Nella Powys is a pleasing Mrs. Marchmont; and the remaining characters are ably sustained.

GRAND THEATRE.—L. and M. D., Mr. Ernest Gates; G. M., Mr. Ben Court.—Miss Loie Esmond and company are here with "The Sorrows of Satan." Mr. Edward Neville merits high praise for his enactment of Prince Lucio Rimanez; Miss Rosie Neville Banwell gives a fine portrayal of Lady Sybil Elton; Miss Loie Esmond makes a delightful Diana Chesney; and Mr. W. H. Domoney is very effective as Geoffrey Tempest. "Nana" was down for yesterday (Friday) evening.

HIPPODROME.—M., Mr. W. H. Boardman.—The following are here this week: Beatie and Babs, in the comedy scena, "A Pavement Rehearsal"; Fred Conquest's company, including Frank Gordon, Fowler Thatcher, Olga Vernon, and Fred Conquest, in the farcical absurdity, "What a Dog"; Leo Stormont, Hilda Brooke, and Mary Linley, in the sketch, "N—G——!" Ernest Scharff, in a musical turn; Bi-Bo-Bi, eccentric bell manipulator; George Ross, "the topsy-turvy pianist and one-man music hall"; the Bekofy Sisters, dancers; and Josephine Langley, ventriloquist.

WEST PIER THEATRE.—S., Mr. A. W. Scholey.—Miss Madge Crichton and company are here with "Ann." Miss Madge Crichton is a charming and winsome Ann; Mr. Harry Percival gives a fine enactment of the Very Rev. Samuel Hargreaves; Mr. Miles K. Wood is highly successful as Edward Hargreaves; Mr. Carr Davenport makes an admirable Billy; Miss Kled Page is excellent as the self-righteous Evangeline Lipscombe; and Miss R. Mayne Young displays praiseworthy acting as the warm-hearted Mrs. Hargreaves.

PALACE PIER.—M., Mr. Gilbert Laye.—In the theatre "Inconstant George" proves very attractive. Mr. Pringle Roberts achieves great success as George Bullin; Miss Elsie Goulding gives a charming impersonation of Michelene; Mr. Robert Noble submits an admirable representation of Lucien de Versannes; and others deserving praise include Miss Dorothea Myrtle (Vivette Lambert), Miss Norah Surrey Vaughan (Odette de Versannes), and Miss Bessie Frank (Fernande Chantel). In the Winter Garden delightful entertainments are given by Mr. Walter Walter's concert party, the Sabots. The artistes include Miss Minna Deacon (contralto), Miss Gladys Carlisle (comedienne and dancer), Miss Dorothy Fry (vocalist and solo pianist), Mr. Finlay Dunn (humorous entertainer), Mr. Sydney Warwick (baritone), and Mr. Walter Walters (humorist).

COURT THEATRE. — P., Brighton Court Theatre, Ltd.; M. D., Mrs. M. Barrasford; M., Mr. H. R. Lynn.—This week (twice nightly): Herd and Gard, in comedy musical act; Jack Baxter, comedian; Godfrey and assistant, magicians; pictures. Variety matinée, Thursday, at 3 p.m. Picture matinées, Monday and Saturday, at 3 p.m.

**BRISTOL.**

PRINCE'S THEATRE.—P., Prince's Theatre (Bristol), Ltd.; M. D., Mrs. J. M. Chute and Mr. John Hart; R. M. and T., Mr. J. Ellis Miller; Mus. D. and S. M., Mr. G. R. Chapman.—Messrs. Vedrenne and Eadie's company are here on a return visit with "Milestones," the play being excellently performed. Mr. Frederick Groves acts very effectively as John Rhead; Miss Muriel Pope is sufficiently pathetic and displays considerable power as Gertrude Rhead; Miss Hilda Frances makes the most of Mrs. Rhead (who only appears in the first act); Mr. J. Patric Curwen is effective as Samuel Sibley; Miss Marie Wright acts cleverly as Rose Sibley (afterwards Lady Rhead); Mr. Ernest Graham avails himself of all opportunities as Ned Pym (afterwards Lord Monkhurst); Miss Grace Croft presents an exquisite study of Emily Rhead (afterwards Lady Monkhurst); Miss Dorothy Wood does well as Nancy Sibley; Mr. John Howell makes a manly and convincing Arthur Preece; Mr. Gordon Ash presents a good skit of the indolent aristocrat, the second Lord Monkhurst; Miss Esty Marsh is pleasing as the Hon. Muriel Pym; and Mr. Paul Wynter is manly and effective as Richard Sibley.

THEATRE ROYAL.—L., Bristol Old Theatre, Ltd.; G. M., Mr. Fred W. Carpenter; R. M., Mr. Henry C. Alty; Mus. D., Mr. Edwin Jacobs.—"The Barrier" is being capitally played here by Messrs. H. Armitage and Arthur Leigh's company, the play being staged in realistic style. Miss Florence Dulhunty acts cleverly as Necia; Miss Florence Tressilian makes an excellent part of Alluna; Mr. Stan

**CAMBRIDGE.**

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.—This week: Mr. James E. Persse's No. 1 company in "Ready Money." Company includes: Messrs. Frank Fenton, Ashmore Vincent, Chesney Allen, Frank M'Kee, David Kempe, Charles A. James, Herbert J. Walton, Vernon Keith, James Russon, and W. Stacey, Misses Gwendolyn Carlisle, Brenda Harvey, and Beatrice Ranken. Preceded by "Delicate Ground."

EMPIRE.—L., Messrs. Hawkins and Frank; M., Mrs. Hawkins; Mus. D., Mr. Davis.—This week (twice nightly): Charles Ulric, barrel equilibrist; Nellie Young, vocalist; the Dunvilles, in musical act; Sisters Florence, in dancing act; and Harry Emeric and Nan Ainslie, in comedy act, "Sold Out."

**CANTERBURY.**

THEATRE ROYAL.—D., Mr. William Holland.—This week (once nightly): Mr. Charles Steuart presents "Ann." The company includes: Mr. Cyril Melton, Mr. Francis Drake, Mr. Charles Steuart, Miss Margaret Marshall, Miss Dulcie M. Conroy, Miss Jane Comfort. Preceded by "The Second Mrs. Grundy." T. M., Mr. Cyril Melton. Matinée, Saturday, at 3. Next week: Mr. Ambrose Barker's Corinthians.

**CARDIFF.**

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Ambrose Mabbett.—This week (once nightly, and matinée, Saturday, 2): Mr. Allan Aynesworth's company in "Ready Money." Cast includes: Mr. Mark Blow, Mr. Fred Tooze, Mr. L. Baskcomb-Ward, Mr. Archie Selwyn, Mr. Cedric Percival, Mr. Aubrey Mather, Mr. Wilfred Bailey, Mr. Douglas Payne, Mr. Sidney Lynn, Mr. William Holmes, Mr. Frank Hamilton, Mr. Jack Thomas, Miss Helen Langton, Miss Adelaide Tanner, Miss Marion Lockey, and Miss Olivia Glynn. Preceded by "Lady Jane." T. M., Mr. Arthur Bishop.

THEATRE ROYAL.—R. M., Mr. Arthur Beaufort.—This week (twice nightly): "A Soldier and a Man." Cast includes: Harold Heath, James Millar, Richard Ferris, Algy Spalding, Norman S. Chantry, St. John Stuart, Arthur Beaufort, Walter Curnock, Geoffrey Chate, Norman White, Nana Flensberg, Lillian Fenn, Mabel Scudamore.

EMPIRE. — P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. Herbert J. Taylor.—This week (twice nightly): Harry Tate presents "Motoring"; the Russell Trio, in musical comedy; Dusty Rhodes, comedian; Roland Bros., athletes; Walter Lambert; Clifford Morgan, vocalist; Isa Wise, comedienne; Tom Jones, comedian; pictures.

**CARLISLE.**

PALACE.—P., Mr. Frank Macnaghten; M., Mr. J. D. Askew.—This week (twice nightly): Wee Georgie Wood; Johnny Fuller, in "Mrs. Edwardes and Her Cat"; the Raymond Trio, in musical and dancing act; Mr. and Mrs. Randle, in "Subdued"; Rolando Martin, comedian and patterer; Tom P. slaw, comedian; Sidney Black, character dance, Cosgrove and Burns, comedy duettists; and pictures.

**CASTLEFORD.**

NEW THEATRE ROYAL. — P., Mr. Charles Ridsby and Sons; B. M., Mr. Harry Masterman, J.P.—This week (once nightly): Mr. Stanley Carlton presents "The White Slaves of London." The company includes: Messrs. Stanley Vine, William G. Marshall, Thomas E. Marshall, William Annersley, R. F. Wilson, Edward Fryer, W. H. Vernon, Fred Coutts, Sid Barnes, Dan Warden, Fred Garth, and Misses Cynthia Marshall, Florence Young, Mildred Chapman, Alice Thorne, Muriel Lawson, Annie Ross, Pauline Walker, Charlotte Bellinger, Nellie De Lacey, and Bertha Warder. T. M., Mr. Stanley Carlton.

QUEEN'S THEATRE.—P., The Castleford Queen's Theatre Co., Ltd.; M. D., Messrs. Beanland and Emerson.—This week (once nightly; Saturday twice nightly): Toft and Tate, duettists; the Ra's, in comedy act; pictures. Matinées, Monday, Wednesday, and Saturday, 3 p.m.

**CHATHAM.**

THEATRE ROYAL.—P., Messrs. C. and L. B. Barnard; A. M., Mr. Lionel Barnard; Mus. D., Mr. Albert E. Vicary.—This week (once nightly): Mr. Travis Green present "Queen of the Redskins." The company includes: Mr. Walter H. Wilson, Mr. Caspar Middleton, Mr. Theodore Kelly, Mr. Fred W. Leonard, Mr. Clarence Ibbotson, Mr. Lionel Moore, Mr. Frank Brady, Mr. George Davis, Miss May Morn, Miss Phœbe Brady, Miss Agnes Webster, Miss Flora Leslie, Miss Laura Walker. T. M., Mr. Walter H. Wilson. Matinée, Wednesday, at 2.30.

EMPIRE.—Joint M. D., Mr. Oswald Stoll and Alderman H. E. Davis, J.P., C.C.; R. M., Mr. Lionel Melville.—This week (twice nightly): The Schwarz Brothers, in "The Broken Mirror"; the Finney Sisters, water nymphs; Little Ettie Howard, mimic; Syd Walker, comedian, and company; Billy Howard and Kathryn Harris; Frank and Vesta, dancers; Inez and Pim, gymnasts; pictures.

BARNARD'S PALACE OF VARIETIES.—This week (twice nightly); Yacob, the performing Orang-Outang; Dora Lyric, comedienne; Fred Arthur, comedian and mimic; Nolan and Snowden; Four Newburys, singers and dancers; Queenie West, vocalist and dancer; the Stein Esther Troupe, acrobats; pictures.

**CHELTENHAM.**

THEATRE AND OPERA HOUSE.—G. M., Mr. H. Oswald Redford. — This week (Monday excepted): Local amateurs in "The Gondoliers." Next week: "Alias Jimmy Valentine"

WINTER GARDEN PICTURE HOUSE.—M., Mr. E. Wilmot-Carlton.—This week: Charles E. Harvey, coon impressionist; Gladys Barnard, juvenile character comedienne; and pictures.

SHENTON'S PICTURE PALACE, TEWKESBURY.—M., Mr. Noel B. Shenton.—This week: The Sisters Mansen, duettists and dancers; and pictures.

**CHESTERFIELD.**

HIPPODROME.—P., Hippodromes, Ltd. (Chesterfield); G. M., Mr. F. R. Sargisson.—This week (twice nightly): Mlle. Lavina presents the flying trapeze monkeys; John Earl, the hatedian; Barry Leighton and Sadie Melville, comedy artistes; Freda Danilo, male impersonator; Dave Carter, vocalist; Rag and Tag, comedy couple; the Kyasyas; the Six Gordons, in comedy; and pictures.

CORPORATION THEATRE.—Mus. D., Mr. Tom Haigh.—This week (twice nightly): The Venetians; Shields and Barry, conversationalists; Bert Lund and a piano; the Bouncing Peps, gymnasts; Auber, musician; and pictures.

**CLYDEBANK.**

THEATRE.—Sole P., Mr. A. E. Pickard; S., Mr. Guy E. Dunning; B. M., Mr. W. Sinclair; R. M., Major George Mitchell.—This week (twice nightly): La Belle Tosca, wire performer; Gallagher and West, comedians; W. H. Smart, comedian; the Wamba Bros., in a musical novelty; and pictures.

**CONSETT.**

ROYAL PICTURE HOUSE.—L., Messrs. Smart and Todd.—This week (twice nightly): Clown Argo, entertainer; Wal and Rosa, comedy duo; Melford Trio; and pictures.

NEW TOWN HALL. — This week (twice nightly): Edna Zora and company in song scena; the Long Brothers, dancers; and pictures.

**CORK.**

OPERA HOUSE.—M., Mr. Frank J. Pitt.—This week (once nightly): Cyril Maude's company in "Bunty Pulls the Strings." Cast includes: Tom Crawford, George Hunter, Bernard Barker, James Wright, John Macdonald, Miss Douglas Hicks, Evelyn Greig, Ruby Sime, Helen Baird, Eleanor Scott. M., Mr. H. Pettitt.

**COVENTRY.**

OPERA HOUSE.—P., Mr. H. G. D. Bennett.—This week: Messrs. Vedrenne and Eadie's company in "Milestones." The company includes: Messrs. Wilfrid Caithness, Wilfred Eaton, Ferkley Bishop, C. Probyn Dighton, Chas. Field, B. M. Bullward, Herbert Rouen, Geo. Hewetson, Miss Nellie Griffen, Miss Violet Gibbs, Miss Mary Lincoln, Miss Lynn Fontanne, Bertha Wilkinson, and Alice M. Maude.

HIPPODROME.—M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright.—This week: Miss Beaumont Collings and company, Fred Tallman, Stacey and Williams, Lily Leonhard, Owen Clark, May Henderson, Hughes and Harlem, and Hal Bryan.

**CROYDON.**

REPERTORY THEATRE.—D., Messrs. Keble Howard and Dick Adams; M. & T., Mr. Ernest Archer.—This week (once nightly): "The Tyranny of Tears." The company includes: Eille Norwood, Stanley Lathbury, James Gelderd, William Stack, Madge McIntosh, Pearl Keats, Alison Gillies. Matinée, Wednesday, at 2.30. Next week: "The Situation at Newbury."

HIPPODROME.—M. D., Mr. Charles Gulliver; M., Mr. Alfred Powley; Mus. D., Mr. Len Trevor.—This week (twice nightly): Messrs. S. Bransgrove and N. C. Slaughter's company in "The Little Damozel." The company includes: Mr. E. R. Holway, Mr. Stowey Hamilton, Mr. Harold West, Mr. William Matthews, Mr. Arthur Phillips, Mr. F. Neville, Mr. Horace Booth, Miss Janet Shepherd, Miss Jenny Lynn.

EMPIRE PALACE OF VARIETIES. — M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay; A. M., Mr. R. James; Mus. D., Mr. Leslie Russell.—This week (twice nightly): Gertie Gitana, Elton and Edwin, Webb and Branston, Mabel Osborn, Tom Moore, J. W. Rickaby, pictures, and Ernest Edelsten's company in "Everybody." The company includes: Mr. E. H. Mulcaster, Mr. Wyn Weaver, Mr. Edwin Palmer, Mr. Welton Leonard, Mr. L. Somerville, Mr. Gilbert Yorke, Mr. George Acton, Mr. S. Kemble, Mr. A. Clacton, Mr. C. Winterton, Mr. S. Wynne, Miss Daphne George, Miss Harrison Sheffield, and Mr. Lawrence Leyton.

**DARLINGTON.**

ROYAL THEATRE.—L. & M., Mr. James Bell; Mus. D., Mr. W. H. Dobing.—This week (twice nightly): The Royal Stock company present "Second to None." The company includes: Mr. Geo. Osmond Tearle, Mr. Naylor Grimson, Mr. Roxborough Kelso, Mr. Sidney Rennef, Mr. Alex Alexandra, Mr. John A. Riley, Mr. Dobson Clyde, Mr. Eric Wilde, Mr. Ted Nooney, Miss Lily Beverley, Miss Stella Carmichael, and Miss Grace Stafford.

HIPPODROME.—L. & M., Signor Pepi; R. M., Mr. Sydney B. Stringer; Mus. D., Mr. H. Bull.—This week (twice nightly): The Royal Four, vocalists; Bert Lloyd presents "What a Pal"; Gray and White; Fanny Howard and Partners; J. H. Gallagher, eccentric comedian; J. A. Wakefield, coon delineator; the Crisps; and pictures. Saturday, special matinée: The Darlington Dramatic and Operatic Society present "Our Flat."

**DARWEN.**

THEATRE ROYAL.—L., Darwen Theatre Royal Co.; G. M., Mr. Thos. Baker; Mus. D., Mr. E. T. De Banzie.—This week: Pictures only.

PUBLIC HALL. — L., Messrs. Riding, Hardcastle and Rawlinson; M., Mr. J. D. Rawlinson.—This week (twice nightly): The Two Royal Avenas, comedy duo; Connie Wray, in Irish ballads; and pictures

ALBERT HALL.—P., Messrs. Bradley and Hindle.—This week (twice nightly): Tom Moyers, tenor vocalist; Bennie Barrow, comedian; and pictures.

**DERBY.**

GRAND.—P. & M., Mr. T. Allan Edwardes; A. M., Mr. C. Denley; Asst. M., Mr. J. B. Torr.—This week: George Lashwood, comedian; Arthur Rigby, entertainer; Winnie Barr, comedienne and dancer; Carbrey Boys, terpsichorean artistes; Mascot, the educated horse; Rennie and Roxburgh, novelty musicians; Edith Fink, comedienne; and pictures.

PALACE.—L. & M., Mr. T. Allan Edwardes; A. M., Mr. T. W. Moyes; Asst. M., Mr. A. J. Knight.—This week: McCann's Irish Terriers and Leaping Dogs; Cavalotti Bros., instrumentalists; Mollie Edwards, comedienne; Will Harris, comedian and dancer; and pictures.

VICTORIA ELECTRIC THEATRE. — This week: Wesley and Leslie, harmonising vocalists; Wee Lennie, boy comedian; and pictures.

PAVILION AND GARDENS. — This week: Charles Heslop's company, The Brownies.

**DEVONPORT.**

HIPPODROME.—M., Mr. G. E. Pranees; Asst. M., Mr. Wm. Baldwin.—This week: Mr. Fred Emney and Miss Sydney Fairbrother in "A Sister to Assist 'Er"; the Dorrima Trio, vocalists; Stuart and Evans, comedians; the Three Macjans, comedy acrobats; the Four Powers, instrumentalists; Nellie Wigley and Mr. Eric Mayne, supported by Mr. Chas. A. Olgar and Miss Gwendolen Verschoyle, in "Honour is Satisfied."

**DEWSBURY.**

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. William Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. J. Herbert Asquith.—This week (twice nightly): E. L. Garside's company in "A Girl's Good Luck." Cast includes: Wentworth Fane, Lionel French, Beric Hammersley, Ben Roby, Wm. Attfield, Millar Wilson, John Nicol, Alfred Askers, Evelyn M. Walton, Winifred Love, Nettie French, and Nellie Garside. T. M., Mr. Leslie Vyner. Next week: "Allah's Orchard."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; Asst. M., Mr. E. J. Jackett.—This week (twice nightly): Mazuz and Mazette, in comedy act; Arthur Cartwright, baritone; Felix and Fisher, in gymnastic act; W. Braby, comedian; the Melbahs, in "A Joy Ride"; Bertha Gawthorp, contralto; Will van Allen, comedian; La Belle Duchesse; and pictures.

HIPPODROME.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Claude Shayler; Asst. M., Mr. E. Shepherd.—This week: Annie Speight, mezzo-soprano; and pictures.

INDUSTRIAL HALL.—L., Andrews' Pictures, Ltd.; R. M., Mr. J. Bernard O'Keefe.—This week: Pictures.

**DONCASTER.**

GRAND THEATRE.—L., The Palace Theatre (Doncaster), Ltd.; M., Mr. J. W. North; A. M., Mr. C. H. Bell; Mus. D., Mr. Charlton T. Waddington.—This week (twice nightly): Miss Lois Du Cane presents her company, in "For His King and the Girl He Loved." The cast includes: Messrs. George Cruickshanks, William Lawrence, Ernest W. Parr, Frank Corfield, George Swale, Allan Carruthers, Allan Young, C. Whiteman, and Misses Maudie Ryder, Beatrice Heron, and Lois Du Cane. Next week: "Her Ruined Life."

PALACE.—P., The Palace Theatre (Doncaster), Ltd.; M., Mr. J. W. North; A. M., Mr. C. H. Bell; Mus. D., Mr. Felix Burns.—This week (twice nightly): Barnold's talented dog and monkey actors, in "A Hot Time in Dogville," introducing Dan, the drunken dog; the Gillettes present "The Crazy Postman"; Ethel Brailsford, male impersonator; Keeley Brothers, "Fun in an Athletic Store"; Leo Fields, burlesque comedian; Fred Elton, entertainer; Scott and Kane's famous Royal Fourteen Kino Juveniles, in "A Garden of Roses"; and pictures.

**DOVER.**

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; M., Mr. E. W. Holford; M. C., Mr. Chas. C. Hill.—This week (twice nightly): Tom Seymour and company, in "A Girl in Every Port," played by Miss Eva Reed, Miss Ethel Stalman, Miss Maud Leonard, and Mr. Tom Seymour; Mina Moore, dancer; Six Lancashire Lasses, vocalists and dancers; Ivy Gallard, comedienne; Kate Rozner, with violin and concertina; Wallie Briggs, comedian; Ripido, vocal impressionist.

KING'S HALL.—G. M., Mr. H. R. Geddes.—This week (twice nightly): Eva and Max, a lady, a gent, and a piano; August, September, and May, comedians; Ernest O'Neill, with his pony, Sandow; and pictures.

**DUBLIN.**

GAIETY THEATRE.—M., Mr. Charles Hyland.—Great interest was taken in the opening season of the Dublin Repertory Theatre, and there was a packed house when the curtain rose on Coppée's romantic drama, "For the Crown." The play has already been seen here in the hands of Forbes-Robertson's company, and the famous actor himself has been most generous with his assistance on this present occasion. The production on the whole is worthy of every praise, and there is no doubt the Dublin Repertory Theatre has come to stay. As regards the acting Mme. Constance Markievicz and Miss Flora McDonnell as Anna and Militza respectively, carried off the chief honours, the latter especially showing histrionic gifts of the highest quality. Mr. George Nesbitt brings out the strong determined character of the unfortunate son, Constantine; whilst the part of the Prince gave Mr. James Stewart many opportunities for a display of his wonderful elocutionary powers. Others who came out of the ordeal with flying colours were Miss Stewart Young (Bazilide), J. M. S. Carre (Ibrahim), and Mr. Dermot Dignam as a Sentinel. The play is finely mounted, and reflects the greatest credit on the two prime movers of the enterprise, Mr. Evelyn Ashley (stage-manager) and Count de Markievicz (general-producer).

THEATRE ROYAL.—M., Mr. Charles Terry; Mus. D., Mr. Thos. M. Tunbridge.—"The Dancing Mistress" is paying its initial visit to Dublin this week, and crowded houses are the order. With good tuneful numbers, lavish dresses, and a first-class company, there is not a dull moment from start to finish. Miss Dora Fraser in the name part scores a huge success, her dainty dances and sweet singing stamping her as an artiste to her finger tips. Mr. Louis Bradfield is an immense favourite, and as Teddy Cavanagh, an Irish aeronaut, he is making one of the successes of his career. Mr. Edward D'Arcy is another old favourite here, and his amusing study of the butler, Widdicombe, is an outstanding feature of the performance. Mr. Harold E. Pearce makes a manly Lord Lyndale, and sings all his numbers in taking style. Miss Rita Prosano causes endless laughter in her impersonation of the French mistress; as does Miss Luna Love as a typical Scotch lassie. Mr. Guy Le Feuvol as the Baron Montalba gains an imperative encore for his rendering of the waltz song, "When you are in love." Miss Mabel Munroe and Miss Daphne Glenne are prominent in a huge cast. The mounting of the piece is charming and well up to the George Edwardes standard. Next week: "The Girl in the Train."

ABBEY THEATRE.—M., Mr. Henderson.—This the last week of the season is drawing crowded houses. On Monday evening "The Rising of the Moon" and "The Country Dressmaker" were produced. In the latter piece, Miss Nell Byrne, Miss Helen Moloney, and Messrs. Philip Guiry and Michael Conniffe repeated their former successes. During the week "Kathleen, the Houlihan," "Birthright," and "The Workhouse Ward" were produced. Saturday will be noticeable for the first production of two new plays—"Broken Faith," by P. R. Day and G. D. Cummins; and "The Magic Glasses," by George Fitzmaurice (author of "The Country Dressmaker"). notices of which will appear in next week's issue.

TIVOLI THEATRE OF VARIETIES.—M., Mr. Charles M. Jones; Asst. M., Mr. H. Murphy.—The ever-welcome Horace Wheatley is the bright particular star here this week in song and story; he keeps the audience in best of humour and pays the penalty by many encores; Florrie Groves and company present a drama which grips from start to finish; Charles F. Hill is very droll in his pantomimic episode, "Serving a Summons"; King and Carson dance delightfully; the Lembergs extract any amount of mirth out of their sketch, "My Brother-in-Law's Gun"; the Lauri Brothers (athletes); Sable Three and Searle (in a singing and dancing act); Blanche Haddon (vocalist); and King and Canon complete.

EMPIRE THEATRE OF VARIETIES.—G. M., Mr. George Marsh; Mus. D., Mr. Price.—Miss Elsye Haynson and company appear in a charming vocal scena with original mounting; Probyn and Bates score heavily in their comedy act; Miss Victoria Campbell sings popular ballads in fascinating style; and also here are Ray Espinosa (danseuse), S. H. Galligan (ventriloquist), Pueblo and Cropp (creole comedy duo), Fred Keeton (a clever comedian), and the Amio Trio (refined entertainers).

WORLD'S FAIR OF VARIETIES.—M., Mr. R. J. Goldston; Mus. D., Mr. Sanderson Smith.—This week (twice nightly): The Barlows, in comedy creations; Frank Vant, comedian and dancer: Betty Debenham, chorus vocalist; Little Dorothy, violinist; pictures.

BODEGA. — Commercial-buildings, Dame-street; Wines, Spirits, Cigars, &c.; Restaurant, Luncheons, Sandwich Bar; Theatrical papers.

**DUDLEY.**

OPERA HOUSE.—P., Dudley Opera House, Ltd.; M. and S., Mr. Ernest Davies; B. M., Mr. F. Edgar Manaton.—This week (twice nightly): John Lawson and company, in "Sally in Our Alley"; the Three Flying Winskils; Dan Filmer, comedian; Rose Cambry, comedienne; Wee Dot and Doris; the Lauray Trio; Miss Florence Kendall, soprano; Eight Ragmania Girls. Saturday: John Lawson and company, in "Humanity." Next week: "The Cingalee."

**DUNDEE.**

HER MAJESTY'S THEATRE.—P., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. Geo. T. Minshull; Licensee and A. M., Mr. Louis Karpe; Mus. D., Mr. H. Everitt Loseby.—That old favourite, "A Country Girl," had a warm welcome from a large house on Monday evening. Mr. Durrant Swan, who is responsible for the production, has got together a company of great merit, who are especially excellent upon the vocal side. Mr. Arthur Staples, as Barry, worked with unflagging energy throughout, making endless fun by his quaintly humorous interpretation of the part. Miss Ivy Proudfoot made an attractive Nan, her sweet and powerful voice being used with fine effect in "Come to Devonshire"; Miss Monica Ellestree was a pronounced success as Marjorie Joy, her acting being marked by grace and refinement, while her vocal numbers were artistically treated; Miss Florence Foster was a dainty and vivacious Sophie, and gave the tuneful song, "My Partners." with point and comedy power; Miss Ethel Negretti made a picturesque Princess, and scored a big vocal success with "Under the Deodar," which she rendered most tunefully; Mr. Leon Simkin was a popular Rajah of Bhong, and made a success with his two great songs; as Geoffrey Challoner, Mr. Douglas Phillips played naturally; Mr. Percy Everard infused a deal of humour into the part of Sir Joseph Verity; Mr. Frank W. Manger did well as Douglas Verity; Lord Anchester had an excellent representative in Mr. C. S. Cartwright; and Misses Paula Ferneau and Lily Holden as Mrs. St. Quinton and Lady Anchester respectively rendered their parts admirably. The chorus sang well, and the augmented orchestra played tunefully under the able direction of Mr. Herbert A. Dyer. Next week: Mr. Louis Myer's company in "The Glad Eye."

GAIETY THEATRE.—L., Gaiety Theatre (Dundee), Ltd.; Licensee and M. D., Mr. Henry C. Cavanah, C.A.; Mus. D., Mr. J. Murphy.—The whole programme this week is provided by Herbert Lloyd's British-American Minstrels, a combination comprising several clever and versatile artistes. The Musical Halls contribute a most enjoyable turn, which greatly pleases the house; the British-American Quartette in harmony and comedy find favour; George Snow's eccentricities are greatly enjoyed; Sandy Hook is an expert dancer; Muir Morelle, a male soprano, sings very acceptably; Wakefield and Burns prove a mirth-provoking couple; the Aerial Budds give a smart trapeze act; the Herbert Lloyd Girls captivate; John Gilroy successfully appeals to the audience with a finished rendering of "In the City Where Nobody Cares"; and a capital plantation sketch, "The Sunny South," in which the whole company appear, brings the entertainment to a merry termination. Mr. George Lindsay effectively conducts the show.

KING'S THEATRE AND HIPPODROME.—L., Dundee Theatres, Ltd.; Licensee and M., Mr. S. McIntosh; Mus. D., Mr. E. B. Rogers.—Top-liners are the Two Hollanders, who carry through their cleverly conceived act "From Peasant to Artist" in a bright and finished style. Henri De Vries presents the realistic naval incident, "Submarine F7," which proves both thrilling and instructive, the principal rôle being admirably undertaken by Miles Hodgson; a reception of the heartiest is accorded Dan Hardie's Players, whose concerted numbers are tunefully rendered amid gorgeous setting; Florrie Gallimore, who is in grand form, provides exhilarating fare; John Donald is conspicuously successful in his vocal scena, "A Scottish Exile's Dream"; Rembrandt is a clever cartoonist with a merry wit; Hampton and Bauman, a versatile couple, score with their breezy act.

PALACE THEATRE.—L., B.B. Pictures, Ltd.; M. D., Mr. J. J. Bennell; District and A. M., Mr. Tom Lunn.—Grayson and M'Kenna Trio present a bright and entertaining vocal and dancing turn; Sam Thomson is a fellow of infinite wit and versatility; and pictures complete.

EMPIRE THEATRE.—L., B.B. Pictures, Ltd.; M. D., Mr. J. J. Bennell; District M., Mr. Tom Lunn; A. M., Mr. C. J. McCarthy.—Violet and May, in a well-arranged vocal and instrumental act, gain hearty applause; Dale and Rossi, a smart comedy duo, create abundant laughter; and pictures complete.

PAVILION PICTURE AND VARIETY PALACE.—P., Messrs. R. and J. Pennycook; M., Mr. J. Pennycook; Mus. D., Mr. James Walton.—The Two Shannons provide an attractive turn, their patter being clever and agreeably fresh; George F. Rollo, comedian, is very successful; Sisters Elwin harmonise well and show exceptional skill as dancers and instrumentalists; and an excellent array of pictures is provided.

TIVOLI THEATRE.—P. & M., Messrs. Edward and McIntosh; Mus. D., Mr. Wm. Blyth.—Tom Berrick, "the Black Tit-Bit," causes merriment with his diverting turn; pictures complete.

NEW HIPPODROME.—P. & M., Mr. Arthur Binnall; Mus. D., Mr. Fred Ruse.—The variety portion of the programme is contributed by Tom Berrick, who repeats his success at the Tivoli; pictures complete.

WEST END CINEMA.—S. & T., Mr. Alex. Mitchell.—Tom E. Sloan, a distinctly amusing comedian, supplements the picture programme here.

**DURHAM.**

PALACE.—P., Mr. T. C. Rawes.—This week: Roma and Romani; Elsie Norma, dancer; the Comical Clowns; Bros. Leotard; and Adams and Ward, eccentric comedians.

**EASTBOURNE.**

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clarke; Mus. D., Mr. Alfred Emmerson.—This week (once nightly): Mr. Louis Meyer's company in "The Chaperon." The company includes: Mr. Cyril Keightley, Mr Lawrence Robbins, Mr. E. Dagnall, Mr. M. R. Morand, Mr. Howard Sturge, Mr. Edward Irwin, Mr. Parish Robertson, Mr. Lambert Plummer, Mr. Maurice Edmonds, Miss Ethel Dane, Miss Helen Haye, Miss Ada King, Miss Mary Dibley, Miss Violet Graham. Next week: "The Importance of Being Earnest."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—This week (twice nightly): Miss Queenie Leighton, in old and new successes; the Corona-Gatty Trio, in musical speciality, "The Silver Hall of Harmony"; the Vocioni Trio, in grand operatic selections; Len Heston, "the Canadian fellow," in song and story; the Great Yeldings, in wire-walking and globe-trotting act, assisted by "little Joey," the pony; Dan Twyford, the eccentric page; Cora Tudor, comedienne and dancer; and the Bioscope.

PIER PAVILION.—M., Mr. George Hayes; Mus. D., Mr. E. W. Pellgen.—This week (once nightly): Special cinematograph reproduction of "The Miracle." Next week: Mr. Frank Seaton and company in "His House In Order."

DEVONSHIRE PARK FLORAL HALL.—S. & M., Mr. E. A. Brown.—On Wednesday evening a grand St. George's concert, when Mr. Norfolk Megone will conduct a massed military band of seventy performers. Miss Dorothy Wiley and Mr. Constantine Morris are the vocalists.

**ECCLES.**

CROWN.—P., Messrs. Wm. Hy. Broadhead and Son.—This week (twice nightly): Milly and Gordon Trio, acrobats; and pictures.

**EDINBURGH.**

ROYAL LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A. M., Mr. Simon Ord.; Mus. D., Mr. E. J. Rogers.—The Lyceum Theatre is the only house in Edinburgh not at present devoted to vaudeville, and it is pleasant to record that a large audience on Monday evening gave Mr. Cyril Maude's company of Scottish players a rousing welcome on their return visit with "Bunty Pulls the Strings." The personnel of the company has undergone some changes since their previous appearance, but with no detriment to the performance. Mr. Watson Hume is seen in his original part of Weelum Sprunt, which he plays with much humour and effect; and a charming and clever young Edinburgh lady, Miss Evelyn Ormonde, embodies the character of the energetic heroine with a liveliness and a naturalness which are more than usually happy. Miss Elspeth Dudgeon's impersonation of the gentle spinster, Elen Dunlop, shows the art of this really accomplished actress at its best. Miss Dudgeon possesses the gift of humour, and she has the power of hitting off with several delicate touches—sympathetic, playful and tender—this truly feminine and lovable part. Miss Madge Ross is very much at home in her performance of the shrewish Susie Simpson; Miss May Moore is admirable as Teenie; and Mrs. Watson Hume is exceedingly good as Maggie Mercer. Mr. George Traill's regrettable illness brought forward in the part of Tammas Biggar, a young actor, Mr. Walter Roy, who is steadily winning his way to a front rank in his profession. Mr. Roy's artistic attention to detail is always a marked feature of his acting, and his study of the old Scottish elder is a genuine success. Mr. George T. Greig, in his original part of Jeems Gibbs, contributes a decidedly clever character sketch; and Mr. Edward Lynton's acting as Rab Bigger is thoroughly bright and enjoyable. The actors were warmly recalled at the close of each act. The comedy was preceded by the play in one act, "The Price of Coal."

THEATRE ROYAL.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A. M., Mr. Wm. Whitehead; Mus. D., Mr. Firmin Shackleton.—A vaudeville season, under the direction of Mr. Walter de Frece, was successfully inaugurated here on Monday evening, with a popular programme and crowded holiday audiences. The most imposing item on the week's bill is the "What Ho! Rag-time" Revue, composed, invented, and produced in attractive fashion by Mr. Austen Hurgon; the company engaged in the piece including Mr. Paul Barnes and some half-dozen other capable performers in the principal rôles, and an efficient chorus, by all of whom the sundry songs and dances are cleverly rendered. The Rallis and Wilson Trio score in a knockabout absurdity, styled "The Crazy Dustmen"; Junora and Partner exhibit quite remarkable skill as equilibrists; Rose and Challoner amuse their hearers with songs, patter and impersonations; and Cecil Lyle's conjuring séance furnishes some astounding feats of mystery; while of the single-handed turns, Minnie Muir is very acceptable as a dainty comedienne; and Harry Marlow as an original comedian so captures the house with his skit on the "Insurance Act," that the following number is delayed by the long continued calls for an encore. The name of Mr. Wm. Whitehead the popular and courteous acting manager of this theatre, will be a great asset to Mr. De Frece's venture.

KING'S THEATRE.—P., The Edinburgh Construction Co., Ltd.; G. M., Mr. P. L. Howat; Mus. D., Mr. A. Douglas Wilcox.—George Tawde and Eva McRoberts provide the star turn here this week with the Scotch comedy sketch, "Elders' Hours," which is irresistibly amusing and excellently acted. Bracewell and Bond come out strong in their farcical duologue, "The Tramp and the Doll"; the American novelty club jugglers, Lynch and Zeller, give an interesting show of skill in their special line; and baggage-smashing is funnily illustrated by Mallin and Bart. Original methods of watch manufacturing are displayed by Gus Fowler, whose remarkable act is certainly bewildering, as well as unique; Angus Strong gives great pleasure as an operatic baritone vocalist; Arthur F. Ward's eccentric dancing and manipulation of hoops are things to wonder at; Robert E. Lee shines as an American rag-time dancer; and good comedy artistes appear in the persons of Raie Wallace and Marriott Edgar.

EMPIRE PALACE THEATRE.—P., Moss' Empires, Ltd.; A. M., Mr. Chas. A. Bayne; Mus. D., Mr. James Howarth.—"Hullo, Rag-Time!" an expensively staged production with many principals, and a large chorus, occupies the chief place in the programme here. Outstanding features in the performance are Mr. Cyril Clensy's really clever imitations of Martin Harvey and Wilkie Bard; the charming singing and dancing of Miss Elida Morris and Miss Barbara Babbington; the speciality dance of Les Marbas; the easy style of Mr. Ambrose Thorne; and the humorous acting of Mr. Willie Solar, who has fewer opportunities than he deserves. An especially admirable turn is the musical entertainment of Refala and Coecilia, who give delightful renderings of operatic and popular airs on the musical glasses and bells, besides showing their mastery of the bugle and post horn. The performance is enthusiastically applauded. The Falcons are dexterous and amusing acrobats; and Ferguson and Mack evoke uproarious laughter by a travesty of two gymnasts. Of single-handed turns, the popular George French contributes two amusing songs; Dick Tubb makes an appearance as a grotesque comedian.

**EXETER.**

THEATRE ROYAL.—P., Exeter Theatre Co., Ltd.; Chairman and M. D., Mr. Edward J. Domville; A. M., Mr. Percy M. Dunsford.—This week (once nightly, and Friday matinée, 2.30): Miss Jessica Waters and Mr. Arthur Poole and company—one of the very best—in "The Dust of Egypt." Cast includes: Mr. Arthur Poole, Mr. George Child, Mr. Victor Stanley, Mr. Cyril Percy, Mr. A. H. Reed, Mr. J. Halstead, Mr. Ardene Linden, Mr. Percy Groves, Mr. Peter Millar, Mr. Gerald Muir, Mr. Bowen, Miss Annie Stalman, Miss Beatrice Egerton, Miss Maud Gill, Miss Mabel Constance, and Miss Jessica Waters. Preceded by "After the Opera."

**FALKIRK.**

GRAND THEATRE.—M. D., Mr. R. C. Buchanan; R. M., Mr. Horace W. Ebbut.—This week: Donald and Carson, comedy artistes; Erchie Glen, comedian; the Pageant Trio, concertina experts; Grame Atholl and Valet, conjurers; and Eight Stella Girls, in vocal and dancing scena.

ELECTRIC THEATRE.—M. D., Mr. J. E. Atkinson.—This week: Viviana and company in "The Toy Shop"; Gwennie Morgan, comedienne; Ivan and Ivor, patter comedians; the Kavanaghs, comedy jugglers.

**FOLKESTONE.**

PLEASURE GARDENS THEATRE.—M., Mr. H. B. Hampton; Mus. D., Mr. George Cooper.—This week (once nightly): Monday, Tuesday, and Wednesday, Mr. Frank Weathersby presents "The Importance of Being Earnest." The company includes: Mr. Horace Booth, Mr. Charles Fielding, Mr. Bert Morley, Miss Marie Curran, Mr. Penn Hamilton, Miss Florence Radcliffe, Miss Gladys Cunningham, Miss Elmie Kemp, Miss Marie Stuart. Preceded by "The Setting of the Sun." Matinée, Wednesday, at 2.30. Thursday, Friday, and Saturday, Mr. Herbert Ralland presents (by arrangement with Mr. George Edwardes) "The Girl in the Train." The company includes: Mr. Bay Russell, Mr. Percy Watson, Mr. F. W. Bowes, Mr. C. F. Cooke, Mr. Stafford Dickens, Mr. Griffin Campion, Mr. Cecil Moylan, Mr. Philip Cooper, Miss Rosa Burchell, Miss Winnie Hall, Miss Dagmar Dargue, Miss Ethel Oliver. T. M., Mr. Bay Russell. Matinée, Saturday, at 2.30.

**GATESHEAD.**

KING'S.—G. M., Mr. R. F. Douthwaite; A. M., Mr. M. S. Hammond.—This week (twice nightly): Mr. and Mrs. John B. Shinton and company in "For Love and the King." Cast includes: Mr. John B. Shinton, Mr. Edward Lowrie, Mr.

thoroughly well filled by Mr. Dallas Cairns; quite a triumph is achieved by Miss Edyth Goodall in the rôle of Lady Monkhurst; Miss Murielle Langley gives the necessary touch of character to Nancy Sibley; the modern lovers, Muriel Pym and Richard Sibley are gracefully represented by Miss Netta Westcott and Mr. Clarence Bigge; as young Lord Monkhurst Mr. Charles Lascelles is particularly good; the other parts being well filled by Miss Keith Lytton and Messrs. Norman King and Kenneth Webb.

ROYALTY THEATRE. — L., Messrs. Howard and Wyndham, Ltd. — This week: Mr. Alfred Wareing presents "The Average Man" and "Light of Love." The company includes: Mr. Frederic Sargent, Mr. Frank Conroy, Miss Dorothea Desmond, Miss Dora Harker, Miss Gertrude Sterroll, Miss Sybil Noble, Mr. H. A. Saintsbury. Matinée, Wednesday, at 2.

GRAND.—P., Moss' Empires, Ltd.; R. M., Mr. H. J. Crane.—Mr. Percy Williams' repertoire company is presenting "Her Wedding Day." In the rôle of Harold Saxby Mr. Frank Liston is admirable, and Madge Conway, the bride, is charmingly portrayed by Miss Maud Warburton. Mr. Gerald Kennedy plays the part of Weedon Kenyon to the life, and Mr. Larry Clements gives a good interpretation of that of Jordon P. Jessop.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. Amand Mascard.—"When Other Lips," a powerful drama presented by T. Arthur Jones and company, is attracting large audiences. Miss Marie Daventry undertakes the leading part, that of Ruth Lingley. Miss Jeannie Cuthbert plays Octavio. Miss Annie Wyne is seen to advantage as Kitty Topwash, and Miss Emily Wilson is a winsome Nancy. Mr. Arthur Holland enacts the hero, Ted Daunton, and Mr. Charles Clifford makes an excellent Basil Cunningham. Mr. Joe Hodson and Mr. John Levy make merry as Tommy Nules and Duddle Topwash respectively; and Mr. T. Arthur Jones reproduces the part of Dr. Jenkins in an able manner. Other members of the company are Mr. Arthur Ross as Robert Lingley, Mr. Arthur Prescott as David Philip, Mr. Robert Lawin as Sharpey, and Mr. Pat Guin as P.C. Nozabit.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. G. Rhodes Parry; A. M., Mr. Robert D. Harvey; Mus. D., Mr. Wm. B. Moore.—The American Rag-time Octette render their various numbers with power and energy; Chirgwin meets with a most enthusiastic reception; the Three Prestons make the house roar in their humorous interlude, "The Village of Shiftem." The remainder of the programme is filled up by Miss Rosie Sylvester, comedienne; Albert Rees, a capital entertainer; Haidee de Rance, an expert violinist and charming vocalist; the McGinnis Brothers, expert dancers; and Bert Errol, the clever female impersonator, who deputised for Tom Payne, comedian.

PAVILION, LTD.—M., Mr. Evan Good; Mus D., Mr. Robert F. Steele.—Carmen Turia is the leading attraction, and sings and acts in entertaining fashion; Alexandre and Hughes, musical comedians, give a good account of themselves; Harry Randall's drolleries are highly relished; Larena and Lily Hayes both dance to perfection and sing well; Phil and Phlora are a talented couple in silent comedy gymnastics; and Miss Kathleen Gray is a charming comedienne.

PALACE.—P., Mr. Rich Waldon; G. M., Mr Harry McKelvie; Mus. D., Mr. Arthur Fellowes.—Lew Lake and company, in "The Bloomsbury Burglars" and "My Pal Jerry," had a flattering reception; a clever turn is submitted by the Minerva troup of football cyclists; Edna Latonne, male impersonator, meets with much applause; and an exceedingly funny musical skit is provided by Gene Morelle, the tramp musician. The other numbers on the programme include Charles Denman, light comedian; Dave O'Toole; Shirley Sparks, comedienne and dancer; Alice Craven comedienne; and Kier and Kempton, Scottish vocalists.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. Gordon Jefferson; Mus. D., Mr. J. H. Clucas.—Fred Karno's latest production, "Flats," amuses from beginning to end. Fred Edwards is great as the Hon. Billy Browning, whilst Miss Katie Yates makes an excellent Fluffie de Vere. The rest of the company leave nothing to be desired and the costumes and scenery are quite up to the Karno standard. Cruickshanks, the fool of the family, is a most amusing jester, and sings with great taste. Bert Errol has a marvellous falsetto, and renders "My nero" from the "Chocolate Soldier" irreproachably. Also here are the Dorane Sisters and Wood, vocalists and dancers; Kalma and company, in an illusionistic specialty; Miss Winifred Ward, the immaculate boy; and that extremely funny artiste, Larola.

ALHAMBRA, LTD.—M. D., Mr. Alfred Butt; M., Mr. Edward Foster; Mus. D., Mr. Howard Croft.—The management here have secured an excellent attraction in Miss Toby Claude and Le Petit Cabaret company. All the latest rag-time ditties are worked up in original fashion, and many of the other numbers are distinctly French. The show made a tremendous hit here. Alex. Keith and company cause roars of laughter with 'Chasing Chickweed," in which Alex. is as funny as ever, and is well supported by Julia Kent and a clever company. Guest and Newlyn are smart dancers, and their patter is very amusing; Margaret Lmay and her lady dancers score with their bright and attractive turn; Cliff Berzac's circus items are good, and the fun with a mule keeps the audience shrieking with laughter: Will Hay, the schoolmaster comedian, has some clever business; and Hymar and Metford, Gaby Revette, Dainty Doris, and the Villino complete a well-assorted programme.

LYCEUM, GOVAN, LTD.—R. M., Mr. J. H Oakden; Mus. D., Mr. Thos. Walker.—Heading a company of all-round excellence is the Incomparable Vonetta, whose mystifying performance and marvellous protean act gain rounds of applause; Nugent and Walker give an exhibition of solo and simultaneous dancing, which is seldom equalled; Mamie Morris renders her vocal numbers in charming style, while her dainty and graceful dancing evoke hearty applause; Harry Hilton provides capital entertainment in a series of cleverly executed sleight-of-hand tricks; as a male impersonator Miss Olive Young gains distinction, combining fine vocal capabilities with a charm of manner; the Five Petleys are responsible for a wonderful aerial production, in which some daring acrobatic feats are performed; a really artistic disp'ay is that of Bleriot's Transformation and Fairy Fountains, with their marvellous light and water effects; Frank Sylvo is highly diverting as a quaint comedy juggler.

OLYMPIA.—Lessees, Messrs. de Frece and Edelsten, Ltd.; M., Mr. John McMillan; Mus. D., Mr. Lex Holmes.—"The Wrestling Cheese," a scientific joke, as it is called, is the leading feature here this week, and causes no end of merriment. The spirit paintings of P. T. Selbit remain a mystery. Pleasing turns are given by Sisters Lindon, Vera Rochdale, and Minnie Moore, all comediennes and dancers. The Muratti Brothers, song and story-tellers, made a good impression, and their dancing is novel. Russell Carr, military ventriloquist, was in good form, as was Bert Eden, a comedian with a style of his own.

HENGLER'S.—M. D., Mr. A. Hengler; G. M., Mr. Harry Milne.—A capital picture entertainment is provided here this week in Paul J. Rainey's British East African expedition.

STAR PALACE, PARTICK.—P., Star Picture and Vaudeville Co., Ltd; R. M., Mr. George Chandos.—Sid Bedford and company take premier place, and in their farcical playlet, "The Second Mrs. Chester," maintain their reputation as mirth-provokers, Mr. Sid. Bedford as Percy Pimple being mainly responsible for the hilarity. Able support is rendered by Mr. Charles Forster as Major Chester, Mr. T. Seager Anderson as Jack Chester, and Miss Sybil Melville as Mabel Dearlove. Will Tyler gets through some marvellous feats as a trick cyclist. Silent Tait and Aimee's sleight-of-hand and conjuring business is quite up to their usual high standard.

SAVOY, LTD.—L., Williams and Co.; M., Mr. H. Godwin; Mus. D., Mr. Fred Saker.—The evergreen "Rob Roy" continues to attract capital houses. Mr. John Clyde's performance of the title-rôle is perfect in every detail. As Francis Osbaldistone Mr. Durward Lely sings and acts well, remarks which are also applicable to Miss Pauline Donnan as Diana Vernon. Bailie Nicol Jarvie's pawkiness is brought out by Mr. T. W. Benson, while a better Helen Macgregor than Mrs. Durward Lely could not be imagined. As Rashleigh Osbaldistone and Dugal Crainr Mr. W. G. Robb and Mr. Millard Shevlin put in good work; while a word of praise is due to Miss Mabel Balfour for her vivacious Mattie, and to Mr. Alec Hamilton for his Major Galbraith.

PRINGLE'S, LTD.—M. D., Mr. Ralph Pringle; R. M., Mr. George Paulton; Mus. D., Mr. William Milne.—Nance Jacobsen's Rosiques, a very clever troupe of girl dancers, give a pleasing entertainment; Jack Judge is a very amusing comedian; and the pictures are excellent.

PANOPTICON.—Sole P., Mr. A. E. Pickard; M., Mr. W. Sinclair; S., Mr. G. E. Dunning.—This week (four times daily): The Five Pooles, instrumentalists and dancers; Jenny Paterson, comedienne; Retford and Whylie, comedians and dancers; Josie Coetelo, vocalist; the Brothers Gordon, comedians and dancers; pictures.

CASINO.—Sole P., Mr. A. E. Pickard; B. M., Mr. W. Sinclair; R. M., Mr. H. C. Glenroy.—This week (twice nightly): Blythe and Fane, in marionette speciality; Ponchery and Zadie, in novelty wire act; Jennie Harrison, ballad vocalist; Copeland and Clare, comedians; pictures.

STAR PALACE, MARYHILL. — P., Maryhill Star Palace, Ltd.; G. M., Mr. Wm. Howgate.—This week (twice nightly): Chorley and Connor, comedians and dancers; pictures; Miss Jenny Sillars, vocalist.

PICTURE PALACE, IBROX.—Sole P., Mr. A. E. Pickard; B. M., Mr. W. Sinclair; R. M., Mr. W. Sowerby.—This week (once nightly): John McKay, tenor; Harte and Hall; pictures; Mable St. John, comedienne. Children's matinée, Saturday, 3.

### GLOSSOP.

THEATRE ROYAL.—P. & M., Mr. Sydney Spenser; A. M. & M. D., Mr. W. E. Cottrill.—This week (twice nightly): Mr. C. Watson Mill's Co. in "The Night Side of London." The cast includes Mr. Henry Deane, Mr. J. G. Maine, Mr. W. Mackersy, Mr. E. Hall Eldom, Mr. Sydney Andrews, Mr. Ernest St. John, Mr. Harry Tilbury, Mr. Fred L. Arthur, Mr. George Hallis, Mr. H. Mecres, Mr. Fred L. Moore, Mr. George Owen, Miss Phyllis Brooke, Miss Marie E. Cotton, Miss Josephine Olga, Miss Arline George, Miss Georgie Spence, Miss Madge Morley, Miss Bella Tilbury, and Miss Bessie Walters.

### GLOUCESTER.

PALACE.—L., Mr. Will Smithson; M., Mr. R. T. Rea.—This week: Henry L. Osmond and company in "Miss Plaster—of Paris." The cast includes: Henry L. Osmond, Sylvester Stewart, James Sa'ter, Sid Dean, Ida Conroy, L. McQuire, Agnes Hall, Gladys Walkden, Hettie Matthews, Kitty Ray, Dollie Barron, Lillie English, Violet Adley, Adeline Ridley, Sybil Heyden, May Cellomouth, Bella Mahone, Annie Tippets, Ethel Glyde.

KING'S HALL.—L., Pooles Theatres, Ltd.—This week: Ted Karno and company, in comic sketch, "Dinner Hour"; Wee Vesta Henry, juvenile comedienne; Chas. Cork, in barrack-room ballads; and pictures.

### GOOLE.

THEATRE ROYAL.—L., Mr. P. Bennett.—This week (twice nightly): Leoni Clarke, the cat king, with his performing animals; and pictures.

COLISEUM. — P. & M., Mr. R. Hainsworth; Asst. M., Mr. W. Hainsworth.—This week: Mr. Edwin T. Heys presents "Hindle Wakes." Company includes: Mr. William H. Dewhurst; Miss B. Fielden Kay, Miss Florence Rutter, Mr. Chas. Freeman, Miss Di Forbes, Mr. Philip B. Ridgeway, Mr. Frank Howard, Miss Hilda Kenyon, Miss Beryl Carter.

PALACE OF VARIETIES.—M., Mr. T. E. Rose.—This week (twice nightly): Dore presents his Miniature Hippodrome; also pictures.

### GRANTHAM.

THEATRE ROYAL.—P. & M., Mr. J. A. Campbell; A. M., Mr. W. Marshall.—To-morrow (for three nights): Mr. George Edwardes's company in "The Count of Luxembourg." Cast includes: Mr. Fred Fowler, Mr. Mansell Stringer, Mr. Barnard Moore, Mr. Dutton Nicholls, Mr. Franklin Davies, Mr. J. Western, Mr. Allen Forde, Mr. Bevan Browne, Mr. J. Sharland, Mr. Howard V. Cropton, Miss Clarice Lockstone, Miss Joan Pereira, Miss Madge Broadwood, Miss Dora Keys, Miss Lillas Geary, Miss Lucy Craigie, Miss Sadrene Storri, and Miss Ruby Tattarsall. Next week, "Sorrows of Satan."

### GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. W. T. Green.—This week (twice nightly): Linga Singh, Hindoo sorcerer; Scholey and Scholey, in "Winning a Wager"; Zoe and Bunnie, dancers; Nora Martyn, vocalist; Day and Daly, in "The Wrong Office"; the Four Astors, rag-time singers and dancers, including Baby VI., the juvenile rag-time dancer; the Goslings, in singing, patter, and knockabout act; and the 40-h.p. Zarmo. Next week: "Peggy."

### GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Mr. J. H. Curry; Mus. D., Mr. J. R. Bingley.—"The Chocolate Soldier" is meeting with much favour here again. Mr. Charles R. Walenn brings out well the whimsicality of Bumerli, whilst Miss Margaret Ismay sings excellently and acts with spirit as Nadina. The company also includes: Miss May Clark (as Aurelia), Miss May Tomlinson (as Mascha), Mr. Jack Martin (as Massakroff), Mr. Frederick Leigh (as Alexius Spiridoff), and Mr. Arthur Reynolds (as Casimir Popoff).

PALACE.—G. M., Mr. F. Verner Walford; A. M., Mr. H. S. Surfleet; Mus. D., Mr. T. Stevens.—The Potts Brothers are creating a deal of fun in "A Double's Troubles," their striking resemblance to each other adding greatly to the effect of the sketch; the O'Mahonys meet with much favour for their artistic singing of standard Irish ballads. Other turns are provided by Mignon and Frasettis, in a dancing and musical act; Gilbert Payne, comedian; the Dainty Danes, dancers and vocalists; the Four Maxims, in a juggling speciality; and St. Helier and Dorothy, juvenile entertainers.

### GUERNSEY.

THEATRE ST. JULIAN'S.—M. D., Messrs. Ed. Marris and Albany Ward; R. M., Mr. George A. Deighton.—This week: Mr. Stanley Hope and Miss Doreen Dudley, in "He Knew It All the Time"; "Slippere," blind musician; and Mlle. Dalila, presenting living statuary; and pictures. Matinée, Saturday, 3 p.m.

### HALIFAX.

ROYAL.—M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; Mus. D., Mr. Edwin James.—This week: Mr. Alexander Marsh presents "A Tale of Two Cities," "A Midsummer Night's Dream," "Nell Gwynne," "Oliver Twist," "As You Like It," "Merchant of Venice," "The Three Musketeers." The company includes: Mr. Oswald Dobson, Mr. Chowey Thorne, Mr. Malcolm Watson, Miss Ada Platt, Miss Freda Fay, Miss Sheila Ross, Miss Margaret Vaughan, Miss Hilary Sturdy, Miss Agnes Gagan, Miss Dora Mason, Miss May Grimshaw, Miss Carrie Baillie, Mr. Alexander Marsh, Mr. Wilson Gunning, Mr. Ian Fleming, Mr. Edwin Beverley, Mr. J. William Mollison, Mr. Henry Oscar, Mr. W. Edward Stirling, Mr. Edmund Tennant, Mr. Frank J. Fay, Mr. John Grant, Mr. Leonard Trollope, Mr. A. G. Fenn, Mr. Louis Raymond, T. M., Mr. Albert Cavanah. Next week: "Count of Luxembourg."

GRAND.—M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Joe Hinton.—This week: Mr. O. Silverstone's company in "The Ruin of a Countess." Company includes: Mr. O. Silverstone, Mr. Hugh Clayton, Mr. Huntley Gordon, Mr. Fred Charles, Mr. Arthur Lenfrere, Mr. H. C. Rutland, Mr. D. Matthews, Mr. E. Jeffs, Miss Olive Yorke, Miss Amy Manfree, Miss Maud Grainger, Miss Jessica Ford. Next week: "'Mid Pleasures and Palaces."

PALACE.—M. D., Mr. Frank Macnaghten; M., Mr. Edgar O. Waller; Mus. D., Mr. Ernest A. Widdup.—This week: Friend and Downing, Hebrew comedians; Herr Doring and his Trained Pigeons; James Dixon, baritone; Smarte Bros., acrobatic eccentrics; Arnold Richardson, Charles North and Miss Dora Price, in "Ferdie's Ma-in-Law"; Chas. Emerald and Maud Dupre, in "A Hot Scotch"; Johnny Dwyer, comedian; Edna Lyall, the Yorkshire nightingale.

### HAMILTON.

HIPPODROME.—Sole P., Mr. E. H. Bostock; M., Mr. R. C. Clayton; A. M., Mr. M. C. Byrne.—This week (twice nightly): Herbert Sleath's company, in "The Third Degree"; Eddy Martin, entertainer; Alice Edwards, the immaculate dandy; Four Maisanos, French clowns; Fields and Fields, American entertainers; Hinton and Wooton, trick cyclists; Ida Re'Vell, comedienne

### HANLEY.

THEATRE ROYAL.—P., Hanley Theatre and Circus, Ltd.; M. D., Mr. Chas. G. Elphinstone; M., Mr. Frank Powis.—This week: George Edwardes' company in "Gipsy Love." Cast includes: Mr. Peter A. Gawthorne, Mr. Norman Greene, Mr. Arthur Brooke, Mr. Louis Bradfield, jun., Mr. Alfred Henry, Mr. Arthur A. Jenner, Mr. Cameron Carr, Mr. Lionel Victor, Miss Mary Ridley, Miss Connie St. Clair, Miss Violet Vivian, Miss Mabel Hirst, Miss Maidie Andrews, Miss Ethel Erskine. Matinée, Thursday, 2. T. M., Mr. P. J. Purdey.

### HARROGATE.

GRAND OPERA HOUSE. — M. D., Mr. Wm. Peacock.—This week (twice nightly, from Thursday): Amasis, the man of mystery; and variety.

### HARTLEPOOL.

EMPRESS.—L. & M., Mr. Albert Maxsted; Mus. D., Mr. Carter Staincliffe.—This week: Wilfred Syndon, vocalist; and pictures.

### HASTINGS.

GAIETY THEATRE.—M., Mr. H. W. Rowland; R. A. M., Mr. C. E. Scutt.—First half of this week and matinée Wednesday, 2.30, Mr. Herbert Ralland presents "The Girl in the Train." The cast includes: Messrs. Bay Russell, Percy Watson, F. W. Bowes, C. F. Cooke, Stafford Dickens, Griffin Campion, Cecil Mayland, Philip Cooper, Misses Rosa Burchell, Winnie Hall, Dagmar Dargue, Ethel Oliver. Manager, Mr. Cecil Mayland; advance representative, Mr. Guy Smethurst. The latter half of the week, the Hastings and St. Leonards A.D.S. in "Monsieur Beaucaire."

PALACE PIER, ST. LEONARDS.—M., Mr. Elvey Thomas.—This week: Mr. Stratton Wells, the "Spic and Span," Mr. Fred Temple (tenor), Mr. Gillie Potter (eccentric humorist), Miss Genée Hughes (the Welsh prima donna), Miss Lily Vine (soubrette), Miss Lilian Mayne (entertainer at the piano), and Mr. Stratton Wells (comique).

### HOUGHTON-LE-SPRING.

GAIETY.—P., Hall and Ainsley; R. A. M., Mr. Robt. Ainsley; Mus. D., Mr. Alex. Schmidt.—This week: Mr. Fred. Granville presents "At the Mercy of the Mormons." The company includes: Messrs. Pat Sullivan, Tom Roydan, A. B. Lyons, James Marley, Harry Beverley, Walter Lechair, Forbes Dawtry, Ambrose Pinder, Jerold E. Reed, Miss Alice Maude, Miss Hazel Dent, Miss Edith Gidding, and Miss Margaret Brinsley.

EMPIRE.—P., Houghton Empire Theatres, Ltd.; M., Mr. W. H. Lindon Travers.—This week: Ernesto, equilibrist; The Voyces, vocal entertainers; and pictures.

### HUDDERSFIELD.

THEATRE ROYAL.—P., Messrs. Milton Bode and Edward Compton; B. M., Mr. Fred Benton; Mus. D., Mr. T. Lawton.—This week (once nightly): Mr. J. W. Turner presents his English Opera Company. Monday, "Maritana"; Tuesday, "Faust"; Wednesday, "Il Trovatore"; Thursday, "Cavalleria Rusticana" and "A Daughter of the Regiment"; Friday, "Don Giovanni"; Saturday matinée, "Maritana"; Saturday evening, "The Lily of Killarney." The company includes: Mr. Seth Hughes, Mr. Thomas Yates, Mr. F. Clarke, Mr. Arthur Fisher, Mr. Charles Leverton, Mr. Charles Williams, Miss Jessie Dennis, Miss Ella Vane, Miss Beatrice Howard, Miss Kitty Brownless.

HIPPODROME.—P., The Northern Theatres Co., Ltd.; M. D., Mr. William Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. S. Winks; Mus. D., Mr. T. Hoyle.—This week: Mr. C. Watson Mill's company, in "'Mid Pleasures and Palaces." Cast includes: Mr. Edward E. Louis, Mr. Edward Ashby, Mr. H. A. Whitmee, Mr. C. D. Pitt, Mr. Richard Oliver, Mr. W. Palliser Acock, Mr. D. Lawrence Doyle, Miss Myra Eyton, Miss Edith Gregory, Miss Ethel Dobbs, and Miss Joan Ellis; Apache dance by Freda and Frank.

PALACE.—P., Mr. Frank Macnaghten; M., Mr. Herbert Garside; Mus. D., Mr. Tom Murgatroyd.—This week: H. J. Corner and Leo Ward's company, in sketch, "1,000 to 1 Against"; Silbon's cats, dogs, and pony; Miss Mabel Costello, comedienne; Arthur Slater, the whistling man in white; Miss Nina Wood, entertainer at the piano; the Terry Twins, comedians and dancers; Pasquali Brothers, tumblers and equilibrists; and pictures.

### HULL.

GRAND THEATRE AND OPERA HOUSE.—Mortons, Ltd.; R. M., Mr. W. F. Morton; Mus. D., Mr. Louis Hermann.—Mr. Cyril Maude's company is paying a return visit, in "Bunty Pulls the Strings." Miss Stella Campbell, the name rôle, won great appreciation for her efforts. Mr. Anthony Calder is the new Rab, and right well does he enact his part. The Tammas Biggar of Mr. Lowe Mackenzie was on traditional lines. The Weelum of Mr. Colin M. Johnstone was an effective piece of work. The Teenie of Miss Winnie Smith is all that one could wish for. The Susie Simpson of Miss Adah Dick is very acceptable. The rest of the cast do good work. "A Piece of Coal," played by Miss W. Smith and A. Dick with Mr. A. Yates and Jas. Duncan, is a clever curtain-raiser. The company is very ably directed by Mr. Walter D. Nicoll.

ALEXANDRA THEATRE. — Mortons, Ltd.; R. M., Mr. Geo. Morton; Mus. D., Mr. Watts.—"From Millgirl to Millionairess" was warmly received at this popular playhouse on Monday. It is so full of incident that it makes a strong appeal to the lovers of this class of play. The heroine is effectively portrayed by Miss Pattie Hastings, who gives an excellent account of herself. Miss Florence Hamilton was a very creditable representative of Liz. Not less successful was Miss Muriel Marsh as Irene Carrington; Mr. Frederick Freeman, as the engineer Earl, did very good service. In the heavy rôle, Mr. Alf. Stretton proved himself a very capable artiste. The remainder of the rôles were well sustained. The staging is very effective.

PALACE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. John S. Barnett.—The company here is an all-round excellent one. La Milo is proving more popular than ever; Graham Moffat's company of Scottish players create much merriment with "The Concealed Bed"; Dale and O'Malley, comedians, introduce a deal of clever business, and are well received; Helen Charles at the piano secures abundant applause; Alexander and Bertie contribute a clever and graceful equilibristic act; Lulu Williams is a charming juvenile performer; Rachel Lowe, in some new songs, adds considerably to the enjoyment; Vasco, "the mad musician," gives a clever entertainment; and Dave Bryant, mimic, is appreciated. Bioscope pictures conclude

TIVOLI.—L., Kingston Varieties Co., Ltd.; M. D., Mr. Harry Slingsby.—Arthur Prince's ventriloquial scena, with his "Sailor Boy Jim," is one of the most entertaining items of its kind seen here, and on Monday night this clever artiste had a most gratifying reception; Stewart and Morris, comedians, in "The Music Hall Attendants," prove highly diverting; in a quick-change musical act Burnetti meets with warm approval; the Four Watucaulems, acrobatic comedians, were well received; and other items of interest include Belle Sylvia, contralto vocalist; Rexaut, in a comedy juggling speciality; Barney Murphy, a capable comedian; the Boriskis, comedy cross-talkers; and the Four Sisters Henriques, in song and dance.

### ILKESTON.

VINT'S ELECTRIC PICTUREDROME. — P., Mr. Leon Vint; R. M., Mr. Aubrey Allen.—This week: The Gilbys, musical and dancing act; the Four Paulastos, in "The Live Waiters"; pictures.

### INVERNESS.

THEATRE ROYAL.—L., J. and R. Kelso.—This week: Wee Jennie Macbride, juvenile vocalist and dancer; Ford and Mauson, in comedy and boxing; and pictures.

### IPSWICH.

LYCEUM.—P., The Ipswich Lyceum Co., Ltd.; L., Messrs. Murray King, Clarke, and W. H. Savory; R. M., Mr. Cecil P. Blumberg; Mus. D., Mr. H. Lewin Taylor.—This week (five nights and two matinées): An amateur performance of "The Yeomen of the Guard."

HIPPODROME.—Sole P., Mr. E. H. Bostock; R. M., Mr. J. Gordon Bostock.—This week: The Lorch Family, in Risley act; Mr. John F. Traynor and company, in a dramatic sketch, entitled "The Devil's Elbow"; the Hungarian Trio, instrumentalists; Cullen and Carthy, in "The Ragtime Navvy"; Larry Lewis, comedian; Violet Stockelle, comedienne; Walter Wade, vocalist; and pictures.

### JARROW.

THEATRE ROYAL.—L. & M., Mr. Hugh Robertson; A. M. & S., Mr. T. Edward Evans.—This week (twice nightly): Mr. Herbert Skardon presents "The Light of the World." The company includes: Mr. Herbert Skardon, Mr. Cyprian H. Matthews, Mr. Beckett Bould, Mr. Newton Pearce, Mr. A. Edward Brook, Mr. Leo R. Neilson, Mr. F. Parker, Mr. Chas. Barton, Mr. G. L. Williams, Mr. James Telford, Mr. Philip Plummer, Miss Doris Brookes, Miss Nancy Mitchell, Little Gladys Brittain, Miss May Beatrice. Next week: "The Little Breadwinner."

EMPIRE.—P., The Jarrow Theatres, Ltd.; M., Mr. Percy Dawson.—This week: Britt and Britt, comedians; Helene and Emilion, somersault performers; and pictures.

### KEIGHLEY.

HIPPODROME. — L., Hippodrome (Keighley), Ltd.; R. M., G. S. Holmes.—This week (twice nightly): Jack Raymond, vocalist and dancer; Master Wakefield, comedian and vocalist; Sisters Royal, harmonising duo, with a piano; Harold Martin, in "Off Duty"; Gerald Mount, in a burlesque on "Everybody's Doing It"; and pictures.

### KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; M., Mr. A. Thompson.—This week: Adam and Eve; Cora Corina; Tom Stone, comedian; Master Frank Wilson; and pictures.

PALACE.—P., The Palace Theatres, Ltd.; M., Mr. J. G. Cortington.—This week: The Two Dollars, in "The Statue and the Man on Time"; the McGreggors, entertainers; and pictures.

### KILMARNOCK.

KING'S THEATRE.—L., Lillie Williams and Co.; M., Mr. Thomas Rodger. — This week: Gerardo, the Australian tenor; Bullneck, naval Samson; Byden and Currie; Wallace and Lorne, dancers; Jessie Cameron, vocalist; Donald Mackay, comedian; Bert Kemble; Matthews and Haming, with a sketch; and pictures.

PALACE.—M., Mr. J. Cummings.—This week: Wille Bros., acrobats; Irene Armitage; Orig Ballours; and pictures.

### KING'S LYNN.

NEW THEATRE ROYAL.—L. & M., Mr. B. Pareezer; R. M., Mr. Reginald Pareezer; Mus. C., Mr. Jasper J. Wright.—For three nights this week: Franco's Midgets, illusionists; Blanche Nightingale, vocalist; Chris Green, comedian; Ascott and Derby, jugglers; Sally Duly, comedienne and dancer; Riscello, in speciality; and the Weimars, instrumentalists, wire-walkers, etc.

### LANCASTER.

GRAND.—L. & M., Mr. Stanley Rogers; A. M., Mr. Tom Braithwaite; Mus. D., Mr. John Parker.—This week (twice nightly): Messrs. Fox and Henry's company in "A Woman Without a Soul." Cast includes: Mr. Alf. Edwards, Miss E. Carlton, Mr. W. H. Rex, Miss Chrissie Dunbar, Mr. Val. Henry, Mr. B. Wilson, Mr. B. M. Fox, Miss Lottie Ray, Mr. J. O. Stevenson, Mr. G. Newell, Mr. J. Wilman, Master Bernard Fox. T. M., Mr. B. M. Fox. Friday night only: "The Colleen Bawn."

### LEEDS.

THEATRE ROYAL.—P., Mr. Francis Laidler; G. M., Mr. Nathaniel Hepworth; A. M., Mr. Geo. H. Almond.—This week (twice nightly, Tuesday matinée, 2.30): Tom H. Taylor presents "When London Sleeps." Cast includes: Mr Charles Dickens, Mr. Harry T. Wood, Mr. Ernest C. Edwards, Mr. Sydney Arthur, Mr. Victor Mason, Mr. Charles Digby, Mr. Sidney Fiennes, Mr. J. E. Abbott, Mr. Robert Earcham, Mr. Edwin Newburn, Mr. Alfred Ames, Mr. Sam T. Lea, Miss Winifred Maine, Miss Alice Hellier, Little Madge Hope, Miss Louie Heathfield, Miss Grace Emery, Miss Christine Middleton, Miss Bella Power, Miss Florence Halton, Miss Florence Dalton. T. M., Mr. Alfred D. Adams. Next week: "The Old Home."

GRAND.—P., Theatre and Opera House (Leeds), Ltd.; M. D. & Licensee, Mr. John Hart.—This week (once nightly, and Saturday matinée, 2): Mr. Geo. Edwardes' company in "Gipsy Love." Cast includes: Mr. Leonard Mackay, Mr. Ian Colquhoun, Mr. Walter Adams, Mr. William Spray, Mr. R. A. Swinhoe, Mr. Kelso Henderson, Mr. F. Rickards, Mr. Lauri de Frece, Miss Daisy Burrell, Miss Grace Wixon, Miss Evelyn Harding, Miss Berenice Maxwell, Miss Blanche Tomlin. T. M., Mr. J. Garrett Todd. Next week: "Doormats."

QUEEN'S.—P., Mr. F. W. Wood; M. & L., Mr. Charles Bush.—This week (twice nightly): Mr. Stuart Lomath's company (on Monday, Tuesday, Friday and Saturday, and Monday matinée), present "The Thief Catcher"; on Wednesday and Thursday, "Whom God Hath Joined." The company includes: Mr. Stuart Lomath, Mr. G. Edwin Clive, Mr. Hugh Travers, Mr. Sam Roberts, Mr. Tom Armitage, Mr. Charles Trevor, Mr. A. Armfield, Mr. Wm. Myers, Mr. Steven Strong, Mr. R. Bage, Mr. B. Wells, Mr. T. Little, Miss Connie Tremayne, Miss Ellen Lomath, Miss Hattie Hanson, Miss Amber Wyville.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. P. C. Rowe.—This week (twice nightly): Jack and Evelyn; Spiegler Quintette, musicians; Thorpe and Coe, in "My Burglar"; Daunton-Shaw Troupe, trick cyclists; Ben Albert; Rosa Loader at the piano; Burley and Burley, comedians; J. H. Scotland, vocalist; Harry Webber; and pictures.

HIPPODROME.—A. M., Mr. Bertram J. Brown.—This week: "What Ho! Rag-time" revue. Cast includes: The Warrington Trio, Evelyn Taylor, Gaby Revetto, the Rallis, and Wilson Trio; Rose and Challenor; and Victor Kelly.

VARIETIES PALACE.—P. & Licensee, Mr. Fred W. Wood; M., Mr. Harry Dunford; Asst. M., Mr. Fox Nelson.—This week (twice nightly): Hodgson Lowther and company in "A Wise Father"; Jack Walsh, comedian; Bros. Lawler, in singing and dancing; Les Zelovas, equilibrists; Stewart Fergusson, tenor; Little Bella and Jules Terry; and pictures.

### LEEK.

GRAND THEATRE AND HIPPODROME.—P., The Leek Theatre Co., Ltd.; L. & M., Mr. James Bibby; Mus. D., Mr. H. W. Goldstraw.—This week (twice nightly): Monday, Tuesday and Wednesday, the Five Greenlees, in comedy act, "On a Holiday"; Baby Arthurs, juvenile comedienne; Preston Holmes, the musical monarch; and pictures. Thursday, Friday and Saturday, W. V. Garrod and company present "A Wife for a Day." Cast includes: Messrs. Herbert Flanders, W. V. Garrod, Theo Balfour, Robert Hall, J. Sutton Pateman, Walter Vincent, Charles Brookes, Herbert Fredericks, Lyn Lester, Oliver Monkhouse, Michael Lewis, and Misses Bertha Kingston, Alice Clarke, and Gladys Morris.

SALISBURY PALACE.—P., The Leek Skating Rink Co., Ltd.; Licensee, Mr. Sampson Salt; G. M., Mr. George Salt; A. M., Mr. George E. Gough; Mus. D., Mr. Harold Ellis.—This week (twice nightly): Reid and Powers, entertainers; Little Eva Petrie, juvenile comedienne and dancer; and pictures. Matinée, Saturday, at 2.30.

### LEICESTER.

ROYAL OPERA HOUSE.—P. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. J. Andrews; Mus. C., Herr Theo Klee.—"The Cingalee" is once more the attraction at this theatre, the company responsible for an enjoyable performance being that of Mr. Gore Ouseley's. The principal parts are capitally sustained by Mr. Teddy Staples (Chambuddy Ram), Mr. Sam Lockridge (the Hon Harry Vereker), Mr. Carl Beechey (Boobhamba), Mr. John A. Howitt (Sir Peter Loftus), Mr. Stanley Liston (Myamagh), Mr. Geo. Mudie, jun. (Bobby Warren), and Miss Daisy Lake (Nanoya), and Miss Hebe Bliss (Lady Patricia Vereker), who elicit the hearty appreciation of the audience. Miss Queenie Lang should also be specially mentioned for her clever dancing. There is an excellent chorus under Mr. Roland Wood.

THEATRE ROYAL.—Sole L. and M., Messrs. Milton Bode and Edward Compton; A. M., Mr. P. Allerton Turner; Mus. C., Mr. J. H. Vann.—A return visit is being paid by Mr. Herbert Fuller's company in the pathetic play, "As Your Hair Grows Whiter." Miss Agnes Collier is a conspicuous success as Alice Walters, and the other characters are capably handled. The play is meeting with a deserved success.

PALACE THEATRE, LTD.—M. D. Mr. Oswald Stoll; A. M., Mr. Geo. F. Reynolds; Asst. M., Mr. W. F. Stewart; Mus. C., Mr. John W. Lowe.—The new star, James A. Watts, is topping this week's bill, and is making a big success. His original style, and especially his remarkable dance, are welcome features, and there is no doubt but that this gentleman has a great future before him. At the other end is Irene Dillon, a dainty and charming comedienne. Her style is most attractive and vivacious, and her dancing is especially noteworthy. Les Videos (including Leonie, a remarkably smart juvenile) aroused the heartiest applause with their clever skating act, many of the tricks performed being of a most intricate nature. The Great Wieland, the dexterous humorist, is receiving his usual warm welcome. Gaston Chevallier and Mlle. Etoil Le Noir and Co. in an episode on a Western ranch, including the latest craze, "The Mexican Rebel Dance," are very good. Little Ganty creates plenty of amusement, and Ruby Roya sings well and dances neatly. Jelf, an entertaining m

cluding Bert Coote and Christine Roy; Jack Smiles was as lively as ever; Lillie Soutter gave great satisfaction; the Columbia Trio made everybody laugh with their operatic burlesques; Lane and O'Donnell were excellent comedy acrobats; and others who appeared included Bert Harrow, comedian, and Wille Brothers, equilibrists.

HIPPODROME.—M. D., Mr. Walter De Frece; R. M., Mr. Walter Hassan; Mus. D., Mr. Frank Stokes.—Top of the bill here this week was an exceedingly funny sketch, "The Station Master," presented by Joe Peterman's company, which included the popular comedian Jimmy Learmouth, who in the title-rôle provoked shouts of laughter Another acceptable item was a strong police episode, "Marked Money," given by Ernest Edelsten's combination. In it appeared Robert Minster, Leslie Carter, and Miss Violet Lewis. As a raconteur Frank Bush was excellent, and had a choice collection of new and amusing anecdotes; the chameleon comedian, Mr. Hymack, proved an immense success with his wonderful changes of dress; Ernest H. Mills earned constant applause for his clever work as a lightning artist; "The Cowboy's Redemption," a characteristic story of cowboy life, was given in good style by R. S. Beresford and company; Grant and Grant, American octoroons, had some excellent songs and dances, and Beatrice Allen pleased with her singing.

**LONGTON.**

QUEEN'S.—P., Longton Theatre, Ltd.; G. M., Mr. H. Sherriff Howard.—This week (twice nightly): Queen's Repertory Co. in "Oliver Twist." Cast includes: Mr. F. B. Woulfe, Mr. Frank Pettingell, Mr. Arthur Gordon, Mr. William Gardiner, Mr. Terry Davies, Mr. James Salter, Mr. Ernest R. Allen, Miss Winnie Warden, Miss Amy McNeill, Miss Gertrude Glanmor, Miss Edith Loraine. Next week: "The King of Crime."

**LOUGHBOROUGH.**

VINT'S ELECTRIC HIPPODROME.—L., Mr. Leon Vint; G. M., Mr. Arthur Brogden; R. M., Mr. Graham Hylton.—This week: Maurin's Marvellous Fountains and Water Nymphs; Dora Hilstrom and Players in "Men Were Deceivers Ever"; and pictures.

**LUTON.**

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Louis J. Beard.—This week (twice nightly): Frank Bertram and company in "The Mormon Peril." Cast includes: P. Barry-Lewers, Fredk. Goodwins, Robert Jackson, Arthur S. Pitt, Tom Owen, Frank Bertram, Frank Wheatley, W. H. Pointon, Peter H. Gardner, Albert Plant, George Hammond, Fred Radcliffe, Miss Cecile Fisher, Miss Amy Hardcastle, Miss Winifred Hames, and Miss Nelly V. Warden.

**MACCLESFIELD.**

THEATRE ROYAL.—P. & M., Mr. W. K. Gatley.—This week: Jeanne Di Ramo's company, in "The Queen of Thieves." The cast includes: Jeanne Di Ramo, Miss Olive Crowe, Mr. Frank Lynne, Mr. Cedric Sutherland, Mr. MacGregor Dyke, Mr. William Flood, Mr. Harold Dewhurst, Mr. Thomas Fletcher, Mr. Alfred Davies, Mr. Walter Sydney, Mr. Sydney Thompson, Miss Eva Ballard, Miss Hilda Attenborough, Miss Clara Lancaster, and Miss Julia Castelli.

**MAIDSTONE.**

PALACE.—P., Messrs. T. S. Dickie and Co.; R. M., Mr. Ewart C. Potter. — This week: Mr. Raynor's company are here in "Moths," "A Bunch of Violets," and "Billy's Little Love Affair." The company includes: Messrs. Raynor, Clinton Baddeley, Chas. Brandon, Milton C. Curtis, H. Melville Chiswell, and Misses Ennis Lawson, Gertrude Bonsor, Hilda Blanche, and Nellie Bonsor.

**MANCHESTER.**

THEATRE ROYAL.—L., The United Theatres Co., Ltd.; Licensee & M. D., Mr. John Hart; A. M., Mr. Edmondstone Shirra; Mus. D., Mr. C. W. Chambers.—The Royal Carl Rosa Opera Company are appearing here in an interesting and popular repertoire. On Monday, Mozart's "The Magic Flute" was put on. The score abounds in beautiful solos and concerted numbers, which delighted an appreciative audience. Miss Beatrice Miranda as Queen of the Night displayed brilliant vocalisation; Miss Elizabeth Burgess as Pamina sang with taste; and Mr. E. C. Hedmondt as Temino invested the rôle with his accustomed power and finish. The music for Sarastro suited Mr. Arthur Winckworth's rich and sonorous voice admirably, his rendering of the aria, "Within this hallowed dwelling," being particularly fine. Mr. Frederick Clendon had a congenial part as Papageno, and created much amusement; Mr. Charles Neville as Monostatos, the poor servant of Sarastro, and Mr. Felix Fleischer as the Speaker also distinguished themselves; while Miss Winifred Geverding, Miss Gladys Deane, and Miss Janet Helmsley, as the Three Genii, and Miss Annie Mackenzie, Miss Signe Becker, and Miss Jean Douglas Wilson, the ladies of the Queen of Night, sang their concerted numbers in capital style. On Tuesday an impressive performance of "Tannhäuser" was given, with Mr. William Wegener in the title-rôle, and Miss Enriqueta Crichton as Elizabeth; the other operas for the week being "Faust," "Carmen," "The Jewels of the Madonna," and "Il Trovatore."

PRINCE'S THEATRE.—M. D. & Licensee, Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—This week (once nightly): Mr. Robert Courtneidge presents "Princess Caprice." The company includes: Mr. Gordon Cleather, Mr. Henry Frankies, Mr. Harry Ray, Mr. Jo Monkhouse, Mr. Horace Lingard, Mr. James Stevenson, Mr. O. H. McKiernan, Mr. Basil Kempfield. Mr. Lamont Dickson, Mr. Leslie Vernon, Mr. Lewis Oliver, Mr. Lane Mott, Mr. A. M. Barnard, Mr. Tom Emery, Miss Mary Dandridge, Miss Olive Purcell, Miss Gwen Kinross, Miss Berta Donne, Miss Doris Vinson, Miss Gretchen Yates, Miss Adrienne Yates, Miss Isabelle Dillon, and Miss Marie Blanche. T. M., Mr. Wm. Morgan. Matinée, Wednesday, at 2 p.m. Next week: "The Arcadians."

GAIETY THEATRE.—Sole P. & M., Miss A. E. F. Horniman; G. M., Mr. W. Roberts Marshall.—This week (once nightly): Miss Horniman's company in "Jane Clegg." The company includes: Clare Greet, Sybil Thorndike, Florence Kennedy, Tommy Nickson, Bernard Copping, Eliot Makeham, and Ernest Haines. Matinée, Saturday, 2. Next week: "Prunella."

ROYAL OSBORNE THEATRE.—P., Messrs. W. H. Broadhead and Son; A. M., Mr. J. Brearley; Mus. D., Mr. J. Colton.—Fred Granville's Productions (Limited) Company are repeating here the local success already gained by their production of the popular domestic drama, "Another Man's Wife."

QUEEN'S PARK HIPPODROME.—P., Messrs. W. H. Broadhead and Son; A. M., Mr. C. W. Meek; Mus. D., Mr. Edward Bleasdale.—An excellent programme here includes Joe and Hetty Waldron, the popular comedy couple; Fred Walmeley, the Lancashire comedian; Bert Earle, comedian and expert jumper; Tony Nelson, the equilibristic marvel, assisted by Miss Tilly; Bert Rayburn, the little lump of comedy; Marie Sterling, Lancashire singer; the Donovan Family, in a refined musical act; and Theo Carlys' Dogs.

METROPOLE THEATRE.—P., Messrs. W. H. Broadhead and Son; A. M., Mr. Edward M. Hamilton; Mus. D., Mr. C. H. Bayley.—Messrs. Travis Green and Graham Winsford present here this week the Mexican drama, "The Pride of the Prairie." Mr. Graham Winsford plays well as Dick the Dandy, the young English cowboy, and is well matched by the attractive impersonation of Clattering Kate by Miss Ethel Bickham. Jacob Martin has a capital representative in Mr. William Hayes; his daughter, Maggie, is agreeably presented by Miss Rita Rayne; Mr. George Mitchell gives a picturesque and effective rendering of Great Storm, the Indian chief: Mr. P. M. Wright is notable for a dramatic embodiment of Carlos Durango; and the humorous element is ably provided by Mr. C. V. Fixott at Pat Donovan, Mr. Wm. Cann as Broadway Bill, and Mr. Walter Hicks as Ching Ching. The play is well staged.

JUNCTION THEATRE.—P., Messrs. William Broadhead and Son; Asst. M., Mr. John Mason.—The white slave traffic question is dramatically illustrated here this week in "A White Slave," presented by Mr. and Mrs. Joseph Millane's company. Miss Mabel Rose as Keerie Paget divides the principal honours with Mr. John S. Millward as the heroic Victor Ashton, while the evil influences at work are powerfully represented by Mr. Geo. Porteous as Bernard Crawford, and Miss V. St. Lawrence as Inez Morella. Many other parts of interest are ably exploited by the various members of the cast, and the story is briskly told and well put on.

EMPIRE.—M. D., Mr. Oswald Stoll; A. M., Mr. Horace Cocks; Mus. C., Mr. R. Hardwick.—A big turn here this week is Alexander's Ragtime Band, which provides a riot of real ragtime music, introducing novelties never before attempted by any band. George Carney, in "The Fool of the Family," rouses considerable laughter; and Ernie Mayne, in his latest comedy successes, is also a prominent turn. Other attractive items are the Two Tomboys, in the only Lady Humpsti-Bumpsti act; Jock Mills, Scotch comedian; Kate and Tom Major, in "After the Overture"; Signorina Maliella, the Neapolitan soprano; and Julian Ross, light comedian.

HIPPODROME.—P., Manchester Hippodrome and Ardwick Empire, Ltd.; A. M., Mr. Horace Cole; Asst. M., Mr. Arthur G. Trussell; Mus. D., Mr. Alfred Haines.—The Palladium Minstrels are visiting here this week after a successful season in London. There are no less than ninety performers, all artistes in the highest sense, and some well known on the variety stage. Matinées are given every day for the benefit of the children, to whom this particular kind of entertainment appeals with as much force as to older people. The performance consists of catchy chorus songs, dances, jokes, cross-talk, nigger chat, songs of sentiment, ballads, and banjo numbers. In addition, a picturesque plantation scena, "The Homecoming of Massa Jack," is introduced, as well as a diverting farce, "Dr. Whackem's Academy," which gives a vivid impression of the amusing manner in which young students in the Southern States seek to relieve the tedium of study. The whole forms a thoroughly enjoyable and refreshing entertainment.

PALACE.—M. D., Mr. Walter de Frece; M., Mr. Peter Watson; S. & Asst. M., Mr. Jesse Hewitt; Mus. D., Mr. T. H. Gaggs.—Always popular here is the inimitable Fred Kitchen, who reappears this time in his latest colossal success, "Bungle's Luck," which quite seizes the fancy of the audience. Good turns are added by Idento Bros. and May, comedy jugglers; Fred Colley and Minnie Scott, in comedy "tit-bits"; Reg Wentworth, light comedian; Blake and Granby, comedy duo; and Marjory Dawson, the crinoline girl, in old-time songs.

HULME HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Dry; Mus. D., Mr. Harry Walker.—A fine programme here includes Olga and the Diving Norns; Harry Taft, the "original" comedian, who is well received; George Bass, comedian, whose humour causes roars of laughter; May Newall, a refined and powerful vocalist; Tom E. Hughes, comedian; William Clowes, and his concertina; Saltley and His Nibs, wire and comedy experts; Keir and Fairlamb, in a singing and dancing act; and the Sisters St. Julian, duettists and dancers.

KING'S.—P., Messrs. Wm. Hy. Broadhead and Son; G. M., Mr. Harry Winstanley; R. A. M., Mr. J. R. Trippett; Mus. D., Mr. David Booth.—Messrs. F. Marriott-Watson and James Ussher present their successful melodrama, "The Man Tempted Me." Mr. George Tempest is well placed as Duncan Wylde, and Mr. Juan D'Alberti plays strongly as Mark Wylde, the false Earl; while Miss Fay Garnet Vayne gives an attractive rendering of Lillian Wynter, and the Reginald Varley of Mr. Jesse Ablet is good. A smart impersonation is La Jolie Diable by Miss Florence E. Florence, and among other comedy characters Miss Ada Gower is clever as Matilda Ann Snoggs. Mr. F. Marriott-Watson's impersonation of Isaac Schlenk is an outstanding piece of characterisation.

TIVOLI.—P., Tivoli (Manchester); M. D., Mr. Chas. A. Wilkes; A. M., Mr. Arthur B. Wilkes; Mus. D., Mr. George Neilson.—Miss Winifred Hare and Mr Charles Childerstone top the bill here in an enjoyable musical comedy interlude, and meet with a good reception. The Five Bombays score in a breezy singing and dancing act; and the Four Free Lances are first-rate exponents of ragtime. Other smart turns are offered by Nellie Eglin and Will Percival in sketch "Called for the Rent"; Renand Lockwood and company, including Clarice Warner, in comic playlet "Backing the Gee-Gee"; the Three Orros on the silver chains; Gordon Brown, boy tenor; Dervaux, the male "Patti" and female impersonator; and an excellent series of Ruffles' Bioscope pictures.

OPENSHAW ALHAMBRA. — L., Alhambra (Manchester), Ltd.; G. M., Mr. Arthur S. Evanson.—The East Manchester and District Operatic Society, under the direction of Mr. D. J. Macfarlane, assisted by Mr. Ralph Wright, are presenting here by way of a change the ever-popular comic opera "The Mikado." An exceedingly good performance is given, all the parts being handled successfully by a strong cast, including Miss Amy Sutherland (Yum Yum), Mr. Leslie Flaws (Ko Ko), Mr. Chesters Thompson (the Mikado), Mr. Thurgate Simpson (Nanki Poo), Mr. Harry Yates (Pooh Bah), Miss Minnie Ross (Katisha), Miss Connie Fletcher (Pitti Sing), Miss Emma Pearce (Peep Bo), Mr. Whitfield Wilson (Pish Tush), and Mr. Joe Johnson (Go-To). The chorus and augmented orchestra is under the able direction of Mr. W. F. Atkinson. The scenery is excellent.

LESLIE'S PAVILION, RUSHOLME.—Sole P. & M., Mr. Harry Leslie; A. M., Mr. George Phillips.—Mr. D'Arcy Clayton presents his company, "Gipsies and Jester," here. A strong combination, including Miss Viola Williams, Miss Jessica Brooks, Miss Louise Harvey, Miss Mildred Carton, Mr. Edgar Beste, Mr. Sydney F. Courtenay, and Mr. Leonard Neville. Next week: Mr. Robert Carr and his "Georgians."

KING'S HOTEL, OXFORD-ROAD.—R. Davies, Proprietor.

**MARGATE.**

THEATRE ROYAL.—M., Mr. Frank Weathersby.—This week (once nightly): Frank Adair and company in "A Mother's Love." Cast includes: Miss Louie Adair, Tiny Hetty, Miss Winifred Acton, Miss Edith Kirke, Conrad E. Stratford, Wilfred Mansfield, Walter T. Hybert, Ernest Hamilton, Gerton Ashard, Andrew Moore, and Frank Adair. Next week: "A Fast Life."

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Walter de Frece; R. M., Mr. James Mayall.—This week (twice nightly): The Selbinis; Alma and Ella, in character cameos; Coleman and Alexander, singing duo; Ted Cowan, comedian; Sydney and Hobart, acrobatic comedians; Alf Maynall and company in "The Wouldbe Actors"; and pictures.

**MERTHYR TYDFIL.**

THEATRE ROYAL.—L., The South Wales Entertainments, Ltd.; G. M., Mr. J. W. Wilkinson.—This week: Lawrence, illusionist, assisted by Mlle. Aspasia; Flo Byrne, topical comedienne; Graham Keith, comedian; the Topics, in song and dance; Two Hartleys, comedians and dancers; Lyvette and Lynette, instrumentalists and campanologists; Johnnie Cecil, comedian; Jess Valentine, comedienne; and the Navy Cadets. Next week: "A Butterfly on the Wheel."

TEMPERANCE HALL AND CENTRAL CINEMA.—P. & M., Mr. Israël Price.—This week: The Five Sollies, in a combination of music, dancing, and feats of dexterity; George Prince, the crazy comedian; the Vagges, American bagpunchers; Violet Gerald, in male impersonations; Doyle and Massey, comedians; Three Avenue Girls, vocalists and acrobatic dancers; and pictures.

**MEXBOROUGH.**

EMPIRE PALACE.—P., The Empire Palace, Ltd.; R. M., Mr. Geo. Beverley; Mus. D., Mr. Oscar Haigh.—This week (twice nightly): The Four Broadway Boys, vaudeville entertainers; Kydd and Kydd, comedians; and pictures. Picture matinée, Saturday 2.30.

HIPPODROME.—P., Messrs. G. W. and G. E. Smith; M., Mr. W. L. Knight; Mus. D., Mr. G. W. Simpson.—This week: Billy Simpson, Australian comedian; Hall and Moore, in comedy duologue; Polly and Day, in pantomimical comedy act; Gordon and Elgin, dancers; Elton and Elma, knockabouts; The Northcotes, in "Revenge."

MONTAGU ARMS.—Prof. House. Proprietor, Mr. F. J. Law.

**MOTHERWELL.**

NEW CENTURY THEATRE.—P., New Century Theatres, Ltd.; L., Mr. R. C. Buchanan; M., Mr. John A. Walker.—This week (twice nightly): Mr. C. J. Spry Palmer's company, in "A Ragged Hero." Cast includes: Mr. Percy Russell, Mr. George Graystone, Mr. Charles Shepley, Mr. Spry Palmer, Miss Jennie Bostock, Miss Blanche Merryweather, and Mr. Vere Carter.

EMPIRE. — P., Atkinson's Electric Theatres, Ltd.; R. M., Mr. F. Cunliffe.—This week: Consul Pedro, the almost human chimpanzee; Coggin and Marris, cowboy burlesques; Flo M'Cormack, comedienne; Jennion's Canadian marionettes; Jack Hayworth, Scotch comedian; and pictures.

**NEATH.**

GNOLL HALL.—P., Gnoll Picture and Variety Co., Ltd.; G. M., Mr. Vivian Aldridge.—This week (twice nightly): The Slaters, comedians; Molly Wynne, comedienne; Johnny Woods, comedian; Housini and It, jugglers; and pictures.

HIPPODROME.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. A. J. Noice.—This week (twice nightly): John Le Hay and company, in "Poor Beggar"; Emily Schofield, dancer; the Manites, jugglers; Elroy, in remarkable performance; and pictures.

**NELSON.**

GRAND.—This week (twice nightly): Chung Ling Soo, conjurer.

PALACE.—This week (twice nightly): Messrs. Macdonal's company in "The Gay Gordons."

**NEWCASTLE-ON-TYNE.**

TYNE THEATRE AND OPERA HOUSE.—Lessees, Messrs. Howard and Wyndham; R. M., Mr. Fred C. Sutcliffe.—The Quinlan Opera Company commenced their tour at Newcastle's old Opera House on Monday night, when the large and commodious auditorium was filled to its utmost capacity by a fashionable audience, including many well-known Tyneside figures. For this visit most of the pit has been converted into orchestral stalls. The opera chosen for the initial performance was "The Mastersingers." This opera is said to have been Wagner's reply to the charge that he could not write melody. However that may be, the satire presents a faithful, if exaggerated, picture of the foibles of the Mastersingers, and in Hans Sachs introduces at least one historical personage upon the stage, whilst the opera simply teems with melody, which fact makes it difficult to understand the aforesaid charge against the composer. The part of Hans Sachs was filled in a capable fashion by Mr. Robert Parker, who proves to have a fine resonant bass voice, a clear diction, and a sly way of getting fun out of the vain Town Clerk that is good to witness, and he sang his songs in superb style. Mr. David Henderson took the part of Walther, and although he was suffering from a cold, did very well under the circumstances. David, the apprentice, was in the hands of Mr. Maurice D'Oisly, who proved to have a very pleasing tenor voice, and acts with spirit. The part of Beckmesser was in the safe hands of Mr. William Dever, who was rather on the jovial than the saturnine side of the character, but sang well and evoked many a good laugh. Mr. Karl Von Cochem sang with refinement as Poyner. Madame Jeanne Brola was a graceful Eva, singing and acting in charming style; whilst Madame Mabel Dennis disclosed a rich voice as Magdalene. The chorus, which was quite adequate, worked with great animation, and were ably assisted by the local Choral Society. The large orchestra rendered capital service, Herr Richard Eckhold securing a most satisfactory performance, especially considering it was the first in the extensive tour. On Tuesday night "Tales of Hoffmann" was presented, when Miss Felice Lyne, the young prima donna who leaped into fame under Mr. Oscar Hammerstein's régime at the London Opera House, made her maiden appearance before a Newcastle audience. Miss Lyne's voice is one of remarkable sweetness. The cast for Offenbach's fantastic opera also included Miss Rosina Brynon, Miss Alice Prowse, Mr. Charles Mayrable, Mr. J. W. Samuel, Mr. Spencer Thomas, and Mr. Arthur Wynn. Mr. Tullis Voyhera conducted with much ability. During the rest of the week "The Ring" is to be presented in its entirety.

THEATRE ROYAL.—Lessees. Messrs. The Robert Arthur Theatres, Ltd.; R. M., Mr. F. Teale Lingham.—"The Sunshine Girl" is paying a welcome return visit here this week, and good business is being done. Miss Phyllis Dare is seen in the principal rôle of Delia Dale and is as attractive as ever. Miss Phyllys le Grand sings and dances charmingly in the part of the mischievous and aristocratic Rosabelle Merrydew; whilst Miss May Morton displays the possession of a ripe and wholesome humour as Brenda Blacker. Mr. George Gregory, as Float, is even funnier than in the "Orchid"; and Mr. W. H. Rawlins, as Commodore Parker, keeps the audience in constant roars whilst he occupies the stage. The remaining parts are all capably filled, and the setting and scenery leaves little, if anything, to be desired.

PALACE.—M. D., Mr. T. W. Rowe; M., Mr. E. B. Clark.—The powerful military and sporting drama, "The Woman He Wanted," is here. The villainous Capt. Osric Vulcarine is well portrayed by Mr. Walter Clarke, and he is ably assisted in his schemes by Miss Hilary Burleigh in the character of Nirscha. Mr. Percival Pyke as Lieut. Rudolph Selsberg, and Miss Margaret Tueskie as Yvonne de Lys, in their stirring love scene win applause from an enthusiastic audience. The play is well mounted and supported by a strong cast.

HIPPODROME.—M. D., Messrs. Alfred Butt and Walter de Frece; M., Mr. T. Gerald Morton.—The place of honour is this week deservedly held by the Follies, who, including H. G. Pellisier, in selections from their repertoire, contribute most of the entertainment and keep the house in constant good humour. Other capital turns are contributed by Papa's Boys, in a comedy juggling scena; Capt. Jack Kelly, who is marvellous with the stock whip; Sophie Forrest, a comedienne of exceptional merit; Eddie Lawler, comedian and dancer; and George Leavern, comedian.

EMPIRE THEATRE.—R. D., Mr. Richard Thornton; M., Mr. J. W. Kilgour.—The Six Brothers Luck score heavily in their sketch, entitled "H.M.S. Perhaps"; A. D. Robins and Co., trick cyclists; Wheeler and Berkley, in comedy sketch; Charburn's Young Vocalists; The Robins-Collier Trio in burlesque; Daisy Sloan, at the piano; Gracie Graham, comedienne; George Benson, mimic; and Zakaree Ermakov, who gives a unique exhibition of handling native weapons. The bioscope concludes.

PAVILION.—P., The Pavilion, Ltd.; R. M., Mr. W. Parham Wells; Mus. D., Mr. Arthur E. Breakwell.—This week (twice nightly): Miss Josephine La Barte, at the piano; Harry M. Vernon's company in "Canada"; Lil Sorightley, comedienne; Jack Audley, comedian; Zaleski, "The Golden Spider"; Harley Boys, and a piano; Corman's Juveniles, in vocal and dancing scena; Mohamed Ben Mohamed Troupe of Souasa Arabs; and pictures. Matinée, Tuesday, 2.30.

**NEWPORT.**

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. J. H. Milburn.—This week (twice nightly): Phil Ray, comedian; the famous Craggs, acrobats; Robb, Ivy and Lyn, in vocal scena; Miller Bros., comedy bar artistes; Jennie Johns, vocal comedienne; Metz and Metz, dancers; Wullie Walker, Scotch comedian; Nixon Grey, comedian; pictures.

**NORTHAMPTON.**

NEW THEATRE.—M. D., Mr. Walter T. Simmons; R. M., Mr. Percy H. Gallagher; Mus. D., Mr. Albert Heyes.—This week: Lipinski's forty dog comedians; Tilbury and Vere, in "Gems of Vocal Harmony"; Arthur Croxon, with songs, stories and burlesques; Norman and Leonard Trio, in "Old-time Melodies"; Huley and Bent, comedy artistes; Ben Jackson, in banjo tricks and comedy; and Wishart, illusionist.

**NORTH SHIELDS.**

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; A. M., Mr. Horace Lee.—This week (twice nightly): "The Tyrant." Cast includes: Mr. Algernon J. Hicks, Mr. John Blake, Mr. H. Victor Smith, Mr. Lonnen Meadows, Mr. F. Thorpe Tracey, Mr. Evan Roland, Mr. Clifford Poultney, Miss Lilian Earle, Miss Irene Thorpe Tracey, Miss Effie Macintosh, Miss Cissie Bellamy.

BORO' THEATRE.—P. & M., Messrs. Black Bros.; R. M., Mr. Percy Gibson; Mus. D., Mr. Fred Ridsdale.—This week (twice nightly): The Seven Bramusas, in their "Music Afloat"; Ted Mercell, skating comedian and dancer; Vincent, acrobatic table expert; and pictures.

**NORTHWICH.**

NEW PAVILION.—P., Messrs. Hamilton and Hughes; R. M., Mr. Harry T. Cornish; Mus. D., Mr. Arthur W. Parry.—This week: Scamp and Scamp, comedy bar act; Musicus, player of eccentric musical instruments; Kitty Emson, soubrette and dancer; Arthur Bright, comedian; Marcelle and McAudley, in Scotch and English; and pictures.

**NORWICH.**

THEATRE ROYAL.—Sole M., Mr. Fred Morgan.—Closed.

HIPPODROME.—P., Messrs. E. H. Bostock and F. W. Fitt; M., Mr. Councillor F. W. Fitt.—This week: Moller's Lilliputians; the Rawsons (Maggie and Jack), musical entertainers; Ethel Eden, comedienne and dancer; Hammon and Wyatt, Australian Sandow girls; Tom E. Hood, eccentric comedian; Hector and Lolletta, Italian equilibrists, with performing dogs; Ten Dixie Girls, in "The Silver Coon"; and pictures. Matinée on Saturday at 2.30.

PRINCE OF WALES' PALACE.—M., Mr. R. A. Atkinson.—This week: Major Wix, instrumentalist, and Sinclair's Three Blue Bells, vocalists and dancers, with pictures.

ELECTRIC THEATRE.—M., Mr. G. F. Allen.—This week: Olive Watts, the funny fellow; Daisy Hicks, chorus comedienne; and pictures.

CINEMA PALACE.—G. M., Mr. Tom Taylor.—This week: Mr. Tom Taylor, baritone.

**NOTTINGHAM.**

THEATRE ROYAL.—L., Robert Arthur Theatres, Ltd.; A. M., Mr. Howard Finney; Mus. D., Mr. John Armstrong.—"Everywoman" has aroused great interest here this week, as played by the company of Milton Bode and Edward Compton. Miss May Congdon treats every phase of the name part with marvellous completeness, and in some of the scenes rises to a high pitch of dramatic intensity. Mr. Edward Compton makes a thorough success as Nobody, embodying the character with artistic skill. His delivery of the Epilogue is a masterpiece of elecutionary art. Mr. W. P. Sheen and Mr. Henry Lesmere submit entertaining sketches of Stuff and Bluff, and Mr. Yvo Colomb is aptly ardent as Passion. Mr. Fred Powell well describes the selfishness of Wealth. The dignity and excellence of King Love is capitally portrayed by Mr. Gerald Henson. Truth, Beauty and Youth are charmingly delineated by Misses Daisy England, Beatrice Yaldwyn and Haidee Barry, while Modesty and Conscience have commendable interpreters in Miss Helen Oliver and Miss Ruby Vernon. Mr. Henry Barrett as Puff, and Mr. F. R. Robertson as Witless are effectively amusing. There is a fine chorus of dainty maidens, and the scenery is superb.

GRAND THEATRE.—M., Mr. Frank Seabrook; Mus. D., Mr. Sydney Twinn.—The romantic drama, "If I were King," is presented by the F. R. Benson Company. Mr. Henry Herbert makes a dashing and picturesque figure as François Dillon, and holds the audience by his energy and histrionic ability. Miss Lilian Laurence acts with passion and earnestness in the rôle of Huguette du Hamel. Miss Gladys Vanderzee does splendidly as Katherine de Vaucelles, displaying the necessary force and intensity. Mr. John Cairns cleverly depicts the callous and diabolical nature of Louis XI. Mr. Basil Rathbone is sufficiently severe as Tristan L'Hermite, and Mr. Basil Osborne gives an effective portrayal of Olivier de Bain. The bluff Thibaut d'Aussigny is capitally rendered by Mr. C. Warburton, and, as a dandy of the period, Mr. Duncan Yarrow merits praise. Miss Evelyn Vanderzee earns distinction as the Queen, and minor rôles are excellently played by Miss Brunhild Muller, Mr. Andrew Leigh, and Mr. E. P. Woodman.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. Ernest Bridgen; Mus. D., Mr. W. L. Richards.—'Other People's Money" is a genuine exciter of laughter. The principal character is excellently played by Mr. Gerald Griffin, who is well supported by Howard L. Tracy, Agnes Imlay, and Glory Shannon. The breezy humour of Ernest Shand is well to the fore. Willette Whittaker, assisted by F. Wilbur Hill, submits a delightful musical and instrumental entertainment. The Five X-Rays enliven their acrobatic turn by capital fooling, Bob and Jenny are an entertaining comedy duo, and a pleasing vocal duologue is given by Talbot and Reece. Master Garnett proves an expert manipulator of various musical instruments. Harry Bedford makes a palpable hit with his droll song, "In Solitude," and a dainty song is rendered by Marie Reeve.

HIPPODROME.—M. D., Mr. T. Allan Edwardes; A. M., Mr. Albert C. Duncan; Asst. M., Mr. Stanhope Butler; Mus. D., Mr. Charles Wright.—Conrad and Whidden present an instrumental combination of rag-time rhapsodies that are as delightful as they are clever. Leonard Mortimer and Co. are equipped with a smart sketch in "Billy Boy." Dexterity and neatness characterises the juggling feats of Chas. Hera, and the knockabout act of Bart and Bart is well carried out. Jock Whiteford's songs are excellently given. Jack Shires gets an enthusiastic reception for his hilariously comic patter as P.C. Green, of Pudsey. A novel turn is seen in Pedro Pescador's "acrobatic" dog, and Ray Ford submits a pleasing song and dance.

**NUNEATON.**

PRINCE OF WALES THEATRE AND HIPPODROME.—P., Mr. Leon Vint; G. M., Mr. Arthur Brogden; R. M., Mr. Chisholm Taylor.—This week: Mr. J. Pitt-Hardacre and company in "East Lynne." The company includes: Mr. Joe Rowland, Mr. John J. Hooker, Mr. Fred Dobell, Mr. F. T. Carroll, Mr. Paul Beresford, Mr. George Pammer, Mr. Rowe Jocelyne, Mr. C. S. Gordon, and Mr. J. Pitt-Hardacre, Little Maisie Mignon, Mesdames Addie Adair, Nellie Jay, Elsie Attwood, Ida Dene, and Bessie Rignold.

VINT'S ELECTRIC PICTUREDROME.—L., Mr. Leon Vint; R. M., Mr. J. J. Kelly.—This week: Henry Herne and company; Brothers Obo; and pictures.

**OLDHAM.**

ROYAL THEATRE.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. Ernest Dottridge; A. M., Mr. J. Hulme.—This week (twice nightly): Messrs. Dottridge, Longden, and Liell present "The Midnight Mail." The company includes: Mr. Albert Sinclair, Mr. Bernard Liell, Mr. Chas. H. Longden, Mr. Edward Vivian, Mr. Warburton, Mr. Leighton, Mr. Williams, Mr. Harry Emerson, Mr. J. Mann, Mr. G. Ford, Mr. F. Morley, Miss Marie Longden, Miss Ethel North, Miss Kitty Johnstone, Miss Jeannie Weston, Miss Georgette Thiery. Matinée, Tuesday, at 2.15. Next week: "The Still Alarm."

PALACE.—P., Oldham Empire Theatre of Varieties Co., Ltd.; M. D., Mr. J. Platt; Licensee & M., Mr. Ernest Dottridge; A. M., Mr. Edmund Sharrocks; Mus. D., Mr. Harry O'Callaghan.—This week (twice nightly): Frank F. Street presents "The Cattle Thief"; Arthur S. Hay, character actor; F. V. St. Clair, singer; Burns and Bentley, dancers; Rosie Reys, contralto; the Ketos, eccentrics; Kitty Grey, vocalist; Arthur White and company in "The New Detective"; pictures.

COLOSSEUM.—P., The Dobie Electric Theatres, Ltd.; G. M., Mr. Wm. Dobie; Lecturer, Mr. H. Young.—This week (twice nightly): The Eight Germania Girls; Billy Richardson, stump orator; Waldo and Etoile, "the crocodile and the fairy"; the Musical Keiths; and pictures.

EMPIRE THEATRE.—P., The Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. C. Gaston.—This week (twice nightly): Charles Gaston, vocalist; and pictures.

HIPPODROME. — P., The Oldham Empire Theatre of Varieties Co., Ltd., G. M., Mr. E. Dottridge; A. M., Mr. F. Dixon.—This week (twice nightly): Fred Dixon, humourist; and pictures.

POPULAR HALL.—M., Mr. J. W. Schofield.—This week (twice nightly): Sim Barlow, tenor vocalist; and pictures.

**OXFORD.**

NEW THEATRE.—P., The Oxford Theatre Co., Ltd.; M. D., Mr. G. T. Lucas.—This week: F. Leslie Moreton and Guyton Heath's company in "The Balkan Princess." The company includes: J. Warren Foster, Fred Seymour, Alec Bolton, A. H. Reid, J. E. Swinburne, H. Spawton, Charles Apsey, J. S. Durant, Freddie Bentley, Edmond Russell, and the Misses Cissie Vaughan, Nancy Buckland, Gladys Johnson, Beryl Brodie, and Ray Gordon.

**PAISLEY.**

HIPPODROME.—Sole P., Mr. E. H. Bostock; A. M., Mr. Jack R. Bostock; M. D., Mr. Thomas Richardson.—This week (twice nightly): James Esson, heavy-weight wrestler; Walter Ellis and company, in "Little Willie"; the Four Rio Brothers, gymnasts; Lilly Long, comedienne and dancer; J. A. Cassels, Scotch comedian; Brothers Lloyd, tight-rope artistes; Sisters Henderson, in song, dance, and music; and pictures.

**PEMBROKE DOCK.**

WHITE'S PICTURE PALACE.—M., Mr. Alf Shirley.—This week: The Two Ashcrofts; Jack Crew, comedian and dancer; and pictures. Matinée, Saturday, at 3.

**PENRITH.**

ALHAMBRA.—P. & M., Messrs. W. Forrester and Sons; M. D., Mr. A. Blackburn.—This week (once nightly): The Penrith Amateur Operatic Society present "The Mikado." Company includes: Mr. J. Sowerby, Mr. A. E. Railton, Mr. W. Simms-Bull, Mr. J. B. Milburn, Mr. A. North, Mr. W. Sowerby, Master A. Edington, Miss Alice Westmorland, Miss C. North, Miss G. Yeates, Mrs. G. H. Heelis.

**PENTRE.**

GRAND THEATRE.—P., Mr. W. E. Willis; M., Mr. James Gunn.—This week: W. W. Kelly presents "A Royal Divorce." The cast includes: Miss Violet Ellicott, Miss Lillian Herries, Miss Clara Earle, Miss Kitty Wickstead, Miss Kathleen Hamilton, Miss Agnes Zambuhl, Miss Emma Rainbow, Miss Marie Johns, Miss Helen Meadows, Mr. R. Eastern Pickering, Mr. George Brandram, Mr. Geo. Howard, Mr. T. G. Bailey, Mr. W. Robins, Mr. Sam Lysons, and M. Juan Buonaparte. T. M., Mr. J. H. Tomkinson.

**PETERBOROUGH.**

THEATRE ROYAL.—L. & M., Lieut.-Col. J. A. Winstanley; A. M., Mr. A. Lake-Fry.—This week: Mr. George Edwardes' company, in "The Count of Luxembourg." The company includes: Messrs. Fred Fowler, Mansell Stringer, Barnard Moore, Dutton Nicholls, Franklin Davies, J. Western, Allen Forde, Bevan Browne, J. Sharland, Howard V. Cropton, and the Misses Clarice Lookstone, Jean Pereira, Madge Broadwood, Dora Keys, Lillas Geary, Lucy Craigie, Sadrene Storri, and Ruby Tattarsall.

HIPPODROME. — L., Messrs. Hawkins and Frank; M., Mr. Fred Hawkins.

## THE NATIONAL THEATRE QUESTION.

### INTELLECTUAL ARGUMENTS.

To those who are not habitués of the House of Commons, the interior during a Wednesday evening debate presents many curious features. The dim, religious light that filters through the glazed ceiling; the Speaker, half-hidden in darkness under his canopy, like a bear in his den; the half-empty benches, on which a few bored members are languidly lolling; the mystic ceremonies and customs, that are so puzzling to the novice; and the absence of any symptoms of fierce political combat—all seems quaint and curious. On Wednesday the Commons had a distinctly improving evening; and, though the House was almost empty when Mr. Mackinder began his speech in favour of a grant to the National Theatre, members dropped in by degrees, and, once seated, were so much interested that they remained to hear. The ladies' gallery had many occupants, and Mr. Henry Arthur Jones was present in that allotted to "distinguished strangers." As Mr. Mackinder warmed to his work, he became right eloquent, and both in matter and manner he made an admirable oration.

Mr. MACKINDER began by moving: "That in the opinion of this House there should be established in London a National Theatre, to be vested in trustees and assisted by the State for the performance of the plays of Shakespeare and other dramas of recognised merit." He said:—In the year 1904, at a banquet of the Royal Academy, a distinguished actor used some words which I think may be regarded as an anticipation of the present occasion. The words were:—

"In the presence of so many distinguished members of the Legislature I would venture to express a hope that on some fair spring afternoon, when, free from the graver cares of State, their minds may lightly turn to thoughts of love—to love of the arts—they may help us to the fulfilment of our legitimate aspirations, the endowment of a National Theatre—a theatre which should uphold the noblest traditions of the British stage, where the best and worthiest dramas of British authors should be performed and to which a sound school of gratuitous dramatic teaching should be attached."

This is the fair spring afternoon, and for the purpose in view we could hardly have a fairer, because, as the newspapers have been pointing out, it is the traditional anniversary of the birth and death of Shakespeare, and with the support which I know is drawn from all parties in this House I may venture to hope that we may put aside the discords of politics and turn our thoughts to love—to love of the arts. We who have taken some interest in this movement are thinking more of this day three years than we are of to-day. This day three years there will be celebrated a festival throughout a large part of the civilised world—the tercentenary of the death of Shakespeare, which festival, if we play our part in it, as I hope we shall do, may be utilised for the purposes of peace in the world. Along with everyone else, I have long been aware that the name of Shakespeare is great, not only in English literature, but in German. But I confess that until I came to think over what one should say this evening, and to review the facts as they stand at the moment, I had no idea of the depth and breadth of the influence of Shakespeare, and therefore of our country, in the literature in which the German youth is brought up. I hold in my hand advance sheets of the "Shakespeare Jahrbuch," and in that volume, shortly to be published, there will appear statistics which, from more than one point of view, are worth recalling. To take the first typical example, I find that in Germany "Hamlet" was performed, in the year 1912, 148 times by no fewer than fifty-two theatrical companies, an average of about three times for each company; "The Merchant of Venice," 141 times by fifty-seven companies; "A Midsummer Night's Dream," 124 times by thirty-eight companies; "Othello," 119 times by fifty-nine companies, and so on. The total may be summarised thus: There were 178 separate theatrical companies who performed twenty-one of Shakespeare's plays on 1,156 occasions. That is in a single year, and with German thoroughness these statistics are supported by a list giving particulars of all those separate occasions. Having looked through the list, I can vouch for it that these numbers are not made up by taking into account the performances of amateur companies, but that in the vast majority of cases we are dealing either with municipal or State theatres.

There are two or three things remarkable in that list. In the first place, of course, there is the enormous influence of our poet in Germany, and the reality of the homage which will be paid to this nation as the nation of Shakespeare three years hence, and also for the purpose of this evening, there is the very pertinent fact that those performances were not long runs, but were performances in repertory theatres to the number approximately of 120. I venture to think that we have nothing in this land of Shakespeare to show which is comparable in the least degree to the facts indicated by these figures. I turn now from the occasion of the approach of the tercentenary of Shakespeare to the proposal which I bring before the House this evening, for which I trust the tercentenary will give the occasion of fulfilment. In the first place, I must say a few words with regard to the movement which is in progress with a view to the realisation of the idea. Our British way is for the State not to initiate, but to crown the efforts of a movement privately initiated. I think we may say that the present movement was started by Matthew Arnold. Towards the end of his life there came to this country on a visit the Comédie Française. Some of us may remember that visit. In connection with it Matthew Arnold used words which I would ask to be allowed to quote, because they put more tersely than I could hope to do the view of a great critic. He said on that occasion:—

"We have a splendid national drama of the Elizabethan age, and a later drama which has no lack of pieces conspicuous by their stage qualities, their vivacity, and their talent, and interesting by their pictures of manners. We have had great actors. But we have been unlucky, as we so often are, in the work of organisation. It seems to me that every one of us is concerned to find a remedy for this melancholy state of things, and that the pleasure we have had in the visit of the Comédie Française is barren, unless it leaves us with the impulse to do so, and with the lesson how alone it can rationally be done. 'Forget'—can we not now hear these fine artistes saying in an undertone to us, amidst their graceful compliments of adieux?—'your claptrap, and believe that the State, the nation in its collective and corporate character, does well to concern itself about an influence so important in national life and manners as the theatre. The people will have the theatre. Then make it a good one. The theatre is irresistible; organise the theatre.'"

From the days of Matthew Arnold a certain number of distinguished men, pioneers, have written on this subject, but it did not take what I may describe as corporate form until the year 1905, when I well remember that a meeting was held at which a committee was appointed, and among those upon that committee, and very active on the sub-committee, which worked on the subject afterwards, were two of the most distinguished literary members of this House—Sir Richard Jebb and Mr. S. H. Butcher—and along with them, of course, Sir Henry Irving—two scholars, and an actor. The idea, in the view of that committee, was to found a memorial to Shakespeare. In the first instance, a statue was suggested. Alongside of that committee there was another aiming at a National Theatre, and in the year 1908 these two movements were brought together, and a great meeting was held, at which it was decided that there should be a single movement for a memorial to Shakespeare and for the foundation of a National Theatre. The right hon. gentleman the member for St. George's, Hanover-square (Mr. A. Lyttelton) undertook the office of treasurer. I regret to have to say that this evening the right hon. gentleman is indisposed, and, greatly to his disappointment, cannot be present in support of this motion. The immediate result was that a munificent donation of some £70,000 was obtained from an anonymous donor whom we now know to be Sir Carl Meyer. Other funds were added to that, amounting in all to nearly £100,000. Then the London County Council was approached for a site, and among those who signed the appeal to the County Council were, I believe, the present Chancellor of the Exchequer and the present First Lord of the Admiralty.

The idea was that the site of the present central offices of the County Council in Spring Gardens should be devoted to this purpose, when on the completion of its new building on the far side of the river the County Council should migrate from its present offices. The County Council was quite willing that that should be the destiny of the site. The land belongs to the Crown, and I believe that there are somewhat complicated conditions in connection with it, and the County Council, of course, could not give to the trustees any better tenure than it itself held; and, owing to the difficulties involved, I understand that the Crown could not see its way to extend the duration of the lease. It was felt that to place a great national monument on anything short of a freehold site would be a mistake. Therefore, those negotiations, though promising at one time, did not result in the obtaining of the prominent site which was felt to be necessary, before, under any favourable conditions, an appeal could be made for money, whether to the rich man, or for small sums from the masses of the people. I am allowed to say this evening that a most excellent site is now in view for which negotiations have progressed some distance. For obvious reasons I cannot give any further indication as to the whereabouts of that site. All I can say is that the responsible persons believe that at no distant date, if the movement can be carried forward in the way we hope, they may be in possession of one of the finest sites for the purpose that can be found in the metropolis.

There has been some criticism with regard to the delay which has occurred. That delay has been in a large measure advised, because it has been felt that it would be foolish to make any appeal until conditions were such as to make probable the success of that appeal. It was felt that, above all, two things were necessary: on the one hand, a site which could be pointed out to the donor; and, on the other hand—and feeling in regard to that has strengthened of late—that there should be some support, recognition, and sympathy from the Government of the country. That is the present position of the movement. There is a powerful body of trustees, a committee which has a considerable sum of money in hand, and the support of a large number of prominent literary and political persons in this country. I think that a list of those who in one way or another have been associated with the movement and are members of this House has been circulated. What I have to do now is to state with such precision as I can what it is we are contemplating, and to show why I believe that State assistance is necessary. Before definitely answering those two questions, I want very shortly to refer to two or three general or other considerations in the light of which I think that any answer which I may give to those two questions should be judged. I think that we ought to realise the enormous and increasing part which stage entertainment is playing in the life of our people. I have taken means to obtain such statistics as are available in regard to the administrative county of London. As far as I can find, there are no statistics of the average attendance at the places of entertainment, but we have available very close approximate figures obtained by the London County Council in regard to the seating accommodation, and I find—I think it was in the year 1911—that there were in the licensed theatres in the administrative county of London 67,000 seats, and in the music halls there were 73,000, making 140,000 altogether. I have not the figures in regard to the cinematograph halls. These figures I gather are not obtainable, but I think that they should be added, because anyone who has taken the trouble to go into these cinematograph shows, and to try to understand what is the nature of the entertainment now before the masses of our people, will realise that to an increasing extent what you have shown to the people there is what I may describe as mute drama, very crude, but drama, tragedy, comedy, and farce, but increasingly it is drama; and what the people go for is to be amused with a play, a story, pictured before them without words, just as they might read a novel in order to obtain a story in words only, and without any illustrations, let alone flesh and blood before them.

Therefore, I think anyone who has considered any of these cinematograph shows will think the number is not excessive. if we add something like 60,000 seats, so that you will have something like 200,000 seats—in what I would call, in the main places of dramatic entertainment of one kind and another, of a higher or lower kind—available within the administrative County of London alone. If you say that those places are filled with the population of Greater London, I am aware that the stranger comes to them, but, after all, the stranger in our hotels in London is more important from the point of view of filling the stalls than the pit, and in the main I take it that these seats are filled by those who live fairly close around Charing Cross. If you take the population of Greater London at seven millions, we see something like one seat for every thirty-five or so of the population. If you write off infants in arms, and those who are sick, I think you will come to the conclusion, especially if you allow for a certain number of places of entertainment outside the administrative county, but inside Greater London, that it is not unfair to say that on the average each adult member of our population, man or woman, goes to places of dramatic entertainment, probably once a fortnight, and not less than once in three weeks. I submit that those figures, which I admit are only approximate, show that the theatre may be having an influence, I will not say as great as that of the churches, but an influence which must be placed in the same order, so far as the amount of time which is given to receiving it is concerned.

I am well aware, of course, that some who go to the churches never go to the theatres, and probably some who go to theatres never go to the churches, but we are concerned with the mass, and on the facts we are dealing with, I venture to make the statement that you must not underrate the magnitude of the part that the drama already plays, good or bad, whether you like it or not, in the social life of our people. As Matthew Arnold said, "The people will have the theatre; let us have it as good as we can." That is my view. Of course, it is easy for the moralist to decry this, and to say that it is all a sign of the degradation and increasing degradation of our people. I think that there is a far more satisfactory and far more probable explanation. Frankly, I am an optimist in this matter. I believe that this is a healthy indication—it is crude I admit—of what has taken place. You have at the present time admittedly increasing leisure on the part of the vast masses of our people—shorter hours of work, increased time that is not devoted either to reading, sleeping, or working for their daily bread. Moreover, you have at the present time, as all will admit, an increasing monotony of employment among the vast mass of our people. Machinery, mechanical operations, division of labour, have brought that about, and also, with regard to the higher grades, the joint stock system, with the result that you have in the hands or in the brains of the comparatively few the burden of responsibility and of thought for great numbers.

The result is that men are having less and less interest in the daily work by which they earn their bread, and they are driven to look for intellectual interest outside. I believe the immense vogue of football, and our long evenings of drama, is a natural and a healthy result of that condition of things. Provided the leisure is well used, I am not at all sure that it is not in the long run a matter making for higher civilisation that we should be able to earn the necessary living by less consumption of the higher powers of the mind, and that we should enable to be devoted to the higher things which we have had handed down to us from the Greeks, an increased portion of the time not only of the few, but of the great mass. I cannot help feeling that we have at the present time a great phenomenon in the change which inevitably comes to the course of industrial organisation and of industrial operations, and what we as a Legislature have got to undertake is not to attempt to stem that hunger and that interest in life, but to divert it into not only harmless but useful channels. There is just another point in regard to the general position to which I would like to refer. It is that, admittedly, the character of our education is changing. If I may put it shortly, there is a revolt against the excessive use of books. There is a demand for more concrete life in the teaching which we give, whether to children, adolescents, or adults. In science, long ago, you had the student turned to the laboratory, and away from the mere book. So it should be in literature. After all, a composition was originally intended to be delivered, even poetry, certainly the drama.

What great literary monuments of our race live at the present time? The Bible for one. Why? Because it is read in the churches aloud, and the music of our translation rings in the ears of our young people, and it is carried by them to their graves. Or take Scotland. Why is it that Burns Clubs knit together a nation? Because Burns' song is quoted everywhere there is a Burns society, and I am not quite sure where I can say there is not one. With regard to Shakespeare, how is our Shakespeare really to live for the masses of our young people, and not merely to be a name, unless it be that they have had the opportunity of seeing the whole gamut of Shakespeare's genius At the present moment they may see occasionally a play sometimes converted to a mere spectacle, and sometimes shown, I admit, with consummate art. But at the present moment the chance of seeing a play of Shakespeare is something equivalent to the turn of a private member in the ballot; it comes once in a few years. (An Hon Member: "No, no.") It is a mathematical question, and I daresay the hon. member thinks that mathematical calculations are hardly fit for literature. You have no chance, like the Germans, of seeing twenty-one plays in the year, and repeated in as many places. You have no chance of seeing, for instance, a series of historical plays of Shakespeare acted in London, as they should from time to time. Those plays which are as much a national monument as Westminster Abbey itself were created by Shakespeare in the enthusiasm of the Armada and placed before England at that day a history dating from Cressy and Agincourt. What we want is education through our Shakespeare, and what we are seeking in our National Theatre is to teach literature, and not merely for amusement as a spectacle.

The last general point to which I want to refer is what I will describe as the Imperial and National. John Richard Green it was who said that after the great authorised translation of the Bible had become general in the churches of our country, the people of England became the people of a book, that is to say, that that language was enriched by references which all could understand. I remember talking to the former Father of this House, Sir John Mowbray, and on many occasions he used to tell me, in the fifties of last century there would be heard in this House on almost every evening classical quotations in the original Latin, if not in the original Greek. At that time it was possible because most men in this House passed through the same mill, and the quick and pregnant way of calling up an idea in their mind was to refer to some well-known quotation from "Horace," which had been the companion of their youth. I venture to say that a nation is held together by the fact that you can appeal to the members of it with a common history, if you will to a common religion, and to a common literature, and, for that reason, I want as an Imperialist that our British race, coming to this London, visiting it either as Rhodes scholars or as statesmen responsible for the Dominions, that when any one of them come here on a pilgrimage, it may be once or twice or thrice in their lifetime, that he should have the opportunity of seeing the great national dramas presented, not as a chance one or two of them in the course of a long time, but a series of them, so that a serious study may be made of them, and that a term may be kept of national literature just as you keep a term at the university.

From the Imperial point of view I believe that is necessary for another reason, and that is that our language is in danger of breaking into dialects. We live at great distances one from the other, in Australia, in South Africa, in America, and here in this land. There are constant evidences that even in these days of the telegraph, that there is in progress a divergence of standards of language in those different countries. It is true, to a considerable extent, the same printed language is read, but, after all, in China we have a language which when printed can be understood by every educated man in China, but when spoken breaks up into dialects which can be understood only by the men of a particular district. If we wish to retain a language which shall be, when spoken, and not merely when written, one, then we must have a standard for that language, and the way in which you are to maintain that standard is by having it heard pronounced by those who have studied it, and to have it heard you must have it heard as expressing its literature in some such central position, as a National and Imperial Theatre would have in London, and which might be visited and would be visited by the vast mass of Americans or provincials, or of men from the Dominions who visit this country. Those are the broad objects that we have in view. The hon. member for Hyde (Mr. Neilson), who will second this motion, will put before you practical points which have come within his experience, and which I do not pretend to understand as he understands them.

There are a few practical objections I wish to meet. What is it precisely that we are setting out to do? An hon. member who met me in the Lobby the other day told me he was sorry he could not be here, because he would have the greatest pleasure in opposing me, "because," he said, "your object is to either endow a lot of rich actors who do not want it, or a lot of second-rate actors who do not deserve it, and to make an income for a number of second-rate novel writers whose books will not sell." I venture to say that those who criticise thus have not really and fully understood what it is we are aiming at. May I just read the six objects which the committee of the Trust have kept steadily before them, and have placed before all whom they approached? They say that their main objects are: (a) To keep the plays of Shakespeare in the repertory of the theatre; (b) to revive whatever else is vital in English classical drama; (c) to prevent recent plays of great merit from falling into oblivion; (d) to produce new plays, and to further the development of the modern drama; (e) to produce translations of representative works of foreign drama, ancient and modern, that is to say, translations, not merely adaptations; and also (f) to stimulate the art of acting through the varied opportunities which it will offer to the members of its company. In regard to this, may I just say that our idea is that a National Theatre should place the plays of Shakespeare, the whole of them, with a few exceptions, before the people, at any rate, in three years, and that they should revive whatever else is vital in English classical drama. How many people of the present time have seen, for instance, Bulwer Lytton's "Money" or the play of "Caste"?—a certain number, but the vast number of people go to see anything which is for the moment popular, and which has been advertised. If you had a National Theatre in which you had a series of plays selected right away from the time of Marlowe to the present, so that they might be studied in historical sequence and compared for the purposes of study, people would go to see those things and to learn about them, and the effect would be that they would see our literature and our drama as a whole, and not merely have isolated plays in connection with them.

"To prevent recent plays of great merit falling into oblivion"—everyone knows that every year or two you have a striking or even perhaps a great play produced. That play runs for a hundred or a hundred and fifty nights. At the end of that time you have exhausted the public for that purpose, and five years afterwards a young person coming along has no chance whatever of seeing that play. The play is dead, forgotten, and perhaps buried, instead of being saved, as it might be, by a great National Repertory Theatre, and added to the list of those which count in the national literature. I have been asked why we do not make this also an opera house as well as a theatre. I very much hope that that red-herring may not be drawn across the trail, because, in the first place, opera means that you would have a totally distinct company from the theatrical company needed to work the National Theatre. You are dealing with a different public, and you have not got an educational ground of the same kind as you have in the theatre. I do not want to deal with the matter at large, but I may say that that matter has been very carefully thought out by those who are in charge of this scheme, and they have come to the conclusion that the two things cannot be mixed. An amendment is to be moved by the hon. member for Galway (Mr. Lynch). I am not in the least antagonistic to the idea which I believe is contained within that amendment. The only thing I have to say is that it seems to me that for the esoteric drama, for the drama which necessarily may be in advance of its time, there should be some appropriate stage, but it can hardly be a national stage. For this reason, although I sympathise with the hon. member's aims, I believe that his amendment does not in the least traverse the case which we put forward for a National Theatre. Our idea is that a theatre of this kind should be popular and educational, that you should allow schools opportunities for attending en masse, and to form the whole audience on occasion.

I do not believe that it would have any evil influence on dramatic enterprise of a private character. This would be a school for drama. There would be no great salaries for stars of the first order. The experience of the Théâtre Français is that when a dramatist has obtained a certain celebrity, a certain power in his or her art—has obtained, so to speak, a certain monopoly value—as often as not, as the great Sarah Bernhardt did, he or she will migrate, and become a star or central celebrity for the rival theatre. This is a case in which, like so many others, if you cast your bread upon the waters you will find it again. Why do we trust not to the private donor, not to the mass of small subscriptions, but to State aid? I hope I need not argue the question that endowment is necessary if you are to have anything in the way of such a theatre as I have been describing. The effort has been made again and again in this country to run a great repertory theatre, but notwithstanding the enterprise, notwithstanding the losses incurred and accepted by those who initiated it, we cannot agree that at the present time we have anything approaching the theatre at which we aim, or even the theatre which has been realised in France and in Germany. The sum of £500,000 has been put as the cost of such a theatre—£250,000 to bring in the £10,000 a year subsidy which has been found necessary in the case both of the Théâtre Français in Paris, and of the Court Theatre in Berlin; £100,000 as the cost of the site, £100,000 for the building, and £50,000 for equipment. I imagine that the site and the building may quite probably cost more. I am quite certain that the equipment would cost more.

Therefore, we believe that, as in other countries, there might be some sharing between the private donor and the State, and we ask that the State should do something in the way of an annual subvention to meet what I believe would be, if that subvention were once promised under certain conditions, the magnificent generosity that would be called out, not only in this country, but in the Dominions, and probably in foreign countries, in connection with the celebration of the tercentenary three years hence. We make grants for universities, and those grants are met by the fees of students. Why should we not make a grant to what we regard as a school of literature, which should be met by payments for entrance in order to see presented great works? That you place the State in competition with private enterprise is nothing new. You already build some of your battleships in Government dockyards, and a greater number in private dockyards. You exchange even your constructors between the national dockyards and private dockyards. And so with your actors. In conclusion, I believe that a small grant made by the State would have the effect, in not a long term of years, of stimulating the drama throughout the country by, in the first place, cultivating the public, in the second place, training actors, and in the third place, holding up a high standard. I believe that these are functions in which the State may legitimately take the lead, and with that object I have brought forward the motion which I now beg to move.

Mr. NEILSON: I beg to second the motion which has been so ably put before the House by the hon. member for the Camlachie Division. It gives me great pleasure that this matter has at last been brought to the floor of the House of Commons. I remember that eleven years ago a comprehensive scheme for a national opera was laid before gentlemen who now sit on both Front Benches in this House, who, after examining it, came to the conclusion that the time was not yet ripe for such a scheme. There has been a great deal of propaganda work in regard to national opera and national drama since that time. I have often found, when the matter of the national opera and national drama has been mooted, that those who are in favour of it have been very modest, indeed so modest as really not to call forth any enthusiasm in the people whom they wished to approach. Now that the matter has been brought to the floor of the House of Commons, I sincerely hope that, if the Government are going to give it their blessing, they will do so, because it is a great big scheme that will inspire enthusiasm all over the land. I can imagine a national drama house dedicated to Shakespeare, not tucked away in a corner of some place in the crowded centre, but where there is plenty of air and space round about it, such as you see at Wiesbaden. I should like the house itself to be an architectural monument, not only to Shakespeare, but in some form to nationalised architecture here. I should like the stage to be of such a nature that people all over the country would be interested in it, not only in the mechanism of the stage itself, but in the productions that could, having such a stage, be put before the public. There is no doubt that in Hungary the stage of Buda-Pesth is one spoken of in many little country towns. The people discuss it and its mechanism, and when they come to Buda-Pesth they like to go to the national opera, because in all probability they will see the Asphalae system in operation. That system is one of hydraulics. The stage is raised by hydraulics twenty feet above and twenty feet below the level of the stage; it is in many sections, and can be thrown into any position in which they wish to mount the drama. There was the Kroll's Opera House, in Berlin, that was reconstructed some years ago with the interest of the Kaiser. This is also a house which attracts numbers of people to it to see its productions, because they can be so sumptuously mounted, and mounted in a different way to where you have only the old encumbrance that was called a stage.

I believe that the lighting of a theatre can call forth enthusiasm in people. Indeed it is a matter which is hardly ever spoken of, or at the end of a review in our great papers of some big drama of Shakespeare it gets perhaps a line or two, saying that this sunset was very fine, or, on the other hand, that this sunset was very bad—very often the latter. The lighting at Buda-Pesth is astonishing. I do not want to go into details, but I may tell the hon. members to what a fine art this matter has been reduced, what science there is, and what very fine artists are all the people connected with the lighting department at Buda-Pesth. There, the whole of the lights on the stage can be worked from a machine no larger than a typewriter, and the man working the machine can be in full view of the stage all the time without being seen by the audience. Scenery can inspire enthusiasm. In the old days of Stansfield in this country the scenic artists that were gathered round Covent Garden and Old Drury were men that really brought forth pæans of admiration when new productions were brought forth. I remember not very long ago when "Julius Cæsar" was presented in London. We had there a production that really was worthy of the most critical attention of admirers. Alma Tadema was brought there to design the scenes, and all the properties and the scenic effects. Indeed, to have Shakespeare mounted in such a way that not even the most critical could possibly carp at what was produced before them would lend an added interest to the production of our Shakespearean plays. Archæologically we can inspire enthusiasm in a National Drama House by the way costumes are made, and properties that are akin to costume. Indeed, the mover of the resolution quoted somebody saying that what we needed in our drama was the organisation that you see in the Court Theatre in Berlin. That a new play is read is something very rare, I think—I am only speaking from hearsay—in our theatres here. I believe that when a new drama is read in the perfectly organised system in Germany, or Austria, or Hungary, every person that is to be interested in the production and the performance of that play is called to the first reading—the man that makes the shoes, the man that makes the wigs, the man that makes the armour; not only the actors and actresses, but the man that is attending to the lighting, the man that paints the scenes—everybody is there to begin with.

That can only be done when you have a National House, and get it so perfectly organised that you can afford the time to begin the rehearsals of the play in that way. In the equipment of such a theatre, I do not suppose we should for some time reach the stage that exists in Germany, where they do twenty-one plays of Shakespeare in the season. An attempt could be made to do ten, but you could not do ten if you had a National House on a small scale. If you did ten Shakespearean plays in the first year of a first season, which would be about forty weeks, you would need room, system, and a perfect organisation as a preparation of those ten Shakespearean plays. Before the production of the first night you would need special rehearsals, special valet rooms, special singing rooms. All that has to be done apart from the stage. You would have to have special painting rooms, so that the work could be expedited by the scenic artist. What I mean by just giving the House these one or two details is to show the necessity of looking forward to a National Drama House on a big scale; on such a scale indeed that we should be proud of it. I sympathise to a very great extent with the amendment which is to be moved by the hon. member for West Clare. I want to see one of his national dramas done by our National Drama House. I do not think it ever will be done until we have a National Drama House. I refer to the Synge classic. There are many other plays that I want to see. There are two of Marlowe's plays I want to see, and if well done I am certain they would draw many people to the theatre who perhaps have never heard of Marlowe's name before—Marlowe, who was really the precursor of Shakespeare, and perhaps as fine a technician as Shakespeare. I want to see some of the plays of Beaumont and Fletcher. It is our habit to talk about some of these men without reading them. I think you could inspire people to read Beaumont and Fletcher if you produced one of their plays in the first season of the National Drama House.

The mover of the resolution said that plays were put forward for 150 nights, excited the public, and then fell into desuetude. They come forward five or ten years afterwards, because, I daresay, the managers thought that the time had come for their revival. There are plays that I want to see done; there is "The Blot on the Escutcheon," a great play. I want to see a National Opera House, that would have the pluck to give, perhaps at some special performance, parts of plays that have been written for the theatre and that have not been done in their entirety. There are many scenes from Browning's plays which could be done. People should see them not once, but two or three times, for the ringing, clear English that ought to be preserved, which would make us familiar with it, and perhaps would get the tongues of our scholars in the country chanting it. Besides that, I do not want to see "Becket" fall into limbo and never be heard of again. "Becket" is, I consider, a great drama. I should like to see

the drama house where we could see "Becket"; but it must be a National Drama House, a repertory theatre cannot do it, and indeed, those managers are passing away to-day who, like Sir Henry Irving, thought poetry in his house, and gave the poets of his day as fine a production as he did Shakespeare. There are something like fifty plays to be staged in the first forty weeks of the new Drama House, so I say we need a big scheme. I should like to see a drama house on the basis of that in Konigliches, and then I believe we should have a national school of acting. I am not now saying anything by way of criticism on any school of acting, such as exists to-day; they are doing splendid work there is no doubt, but when you enter a school of acting to-day you feel it is a struggle in which sometimes even the strongest quail, to try to make your way in the profession, especially when they know they have but little of this world's goods. If you had a National Drama House, a place where they act Shakespeare, all who enter can be certain that at the end of two or three years they will have some sure plane to which they can rise, and then after their names are made and they have passed out of the National Drama House into the profession, into the combination of other managers, they do so with a feeling of confidence. It seems to me if anybody loves the drama, loves Shakespeare, loves our stage, we ought to aim in this great drama house at the idea that everyone who has this higher feeling in them of being an actor or an actress, should have the opportunity of studying Shakespeare and of having his characters brought favourably before them.

Every boy who enters a school in America enters it with the idea that if born in America he has as good a chance of becoming President as any other man. If in this country you can give the impression to the children that there is a chance for them to enter the National Drama House and of having the best instruction there, what a change it would make in our educational methods and in the habits of education which we have to-day. We should show them that all education is not merely commercial; and that it is not only a matter of humdrum existence, that it is not merely a matter of creating wealth and industry and mechanism, that it is not merely that they should look to a lot as mechanics, operatives, or agricultural labourers, but that there is something open in the intellectual sphere for them to rise to; something that they should be as proud to enter into as they are to enter the halls of Cambridge and Oxford. I feel deeply on this question; my heart has been in it for a long time, and I sincerely hope that those who to-night lay their case before the Government will not hesitate to ask for a lot. Let us do things as befits this great Empire which we mouth so much about. Do not let us have our house compared to some house in Germany like Stuttgart or Wiesbaden. Let it be a British house, of which the United Kingdom may be proud and, in the words of the mover of the amendment, let it be a house that will speak to Canada, South Africa, and the Antipodes.

Mr. LYNCH: I beg to move, as an amendment, to leave out the words "and assisted by the State for the performance of the plays of Shakespeare and other dramas of recognised merit," and to insert thereof the words "chosen for their enlightened regard for the unfettered development of literature and of art, and devoted to the encouragement of dramas, mainly contemporary, exhibiting rare qualities of thought and original modes of treatment."

We have listened to two interesting and eloquent speeches. The effect of the first was rather to confirm my prejudice against the motion, and the balance was not entirely restored by the eloquence of the second speaker. It is not that I am opposed to the principle of the motion itself, but I am inclined to think the manner in which this object is sought to be carried out will be greatly detrimental to the best interests of the drama in this country. The same project has been tried in other countries—France, Italy, Spain, and elsewhere—and I believe only in France has it been an undoubted success, and there it has been a success for many reasons which do not appertain to this country. The first project for a national theatre in France dates as far back as 1657. A certain d'Aubignac laid down rules, which still exist, and which are called the rules for the National Theatre, and which have had the effect throughout the centuries of crippling the free play of dramatic genius. Fortunately those rules were not carried into full effect, because he committed the folly of writing a play himself, and it was so bad that it greatly discouraged these rules. Subsequently the Théâtre Français was started, with the modest foundation of £12,000, and perhaps never for the glory of literature was £12,000 better spent. But there is this peculiarity in France: First of all, they have a wonderful language; we have a wonderful language, but it is rather a great quarry of a language from which a man of genius is able to compel inexhaustible stores of richness, but the French language is better organised by an attrition of thousands of meanings becoming macerated and distilled into a final essence, so that even to speak French fluently is to rise to a high level of literature. Then the French people have a wonderful capacity for acting. During my long residence in France I was often struck by the fact that in their daily lives they act continually, and that they have the theatrical conception so much before their eyes that on the stage they are entirely natural. Further, their theatre is conserved, and by the conserving system year by year they are made efficient actors and actresses and are turned out eligible for the Comédie Française. None of these conditions hold good here, and it would be exceedingly hard to graft them on to our system. In Berlin it has been attempted, as was mentioned by the proposer of this motion, but in Berlin the system has been a ghastly failure.

You can hold up to us no greater warning than this Berlin system and this desire to Prussianise our institutions. This is one of the innumerable ways of glorifying that stupendous Prussian system. Who are the Berlin dramatists? Where is their great national drama? Where is their great and inspiring work? Why, their best plays are all adaptations from books, and when they do adapt plays from French authors, they invariably choose second-rate writers. If you were to take a retrospect of the plays produced in the National German Theatre, you would find that the plays in which the German public are most interested and to which they are most attracted are bad adaptations from second-rate French writers. The attempt to establish a National Theatre in Spain almost killed the national genius of Spain in this respect, which afterwards found such extraordinary expression in the works of Lopes de Vega and Cervantes. I join issue with what has been said in regard to Shakespeare, for this reason, that, if such a national drama had been in existence in Shakespeare's time, I doubt whether he would have had a chance of being represented. We always read history backwards, and we always think of Shakespeare through the perespective of three hundred years, and imagine that that was Shakespeare as he appeared before his own contemporaries. That was not the opinion Shakespeare held of himself. "All through his wonderfully interesting sonnets one finds a complaint about the low esteem in which he was held by the great patrons of his own time. Those sonnets are worth reading, not so much from their æsthetic value as for the glimpse they give into the character of the great writer. In the XXV. Sonnet he says:—

"Let those who are in favour with their stars,
Of public honour and proud titles boast,
Whilst I, whom fortune of such triumph bars,
Unlooked for joy in that I honour most."

In the LXXX. Sonnet Shakespeare writes:—

"But since your worth (wide as the ocean is)—
The humble as the proudest sail doth bear,
My saucy bark, inferior far to his,
On your broad main doth wilfully appear."

and in the LXXXVI. Sonnet he says:—

"Was it the proud full sail of his great verse,
Bound for the prize of all too-precious you."

Those are the most remarkable passages from the different sonnets of Shakespeare, and they all make the complaint that he was unrecognised by his most immediate friends and patrons, and held in the lowest esteem by those who are now hardly ever mentioned in the same breath as Shakespeare. I have seen great representations of Shakespeare's plays, and if I were to make a confession I would say that perhaps at no other plays have I been so unutterably bored. The fault is not with Shakespeare, and the fault may not be entirely my own, but it is due to the travesty of Shakespeare which is generally given. I once saw a great performance of "Cleopatra," and I remember that the only thing which came vividly before my mind was that at a certain moment two horses are led upon the stage. If I remember this I have some excuse, because I ceased to look at the play so much as at the audience, and the only moment the audience showed a glimpse of real interest was when those circus horses were brought upon the stage. I have also seen performances of "A Midsummer Night's Dream." Now, if there is any play which should be run trippingly off the tongue and as rapid as the dance of fairy feet, it is "A Midsummer Night's Dream.' Instead of this, the play was produced as portentous and heavy as a Front Bench speech.

But, after all, I owe allegiance to something greater than Shakespeare, something more stimulating and real and more actual, and that is the free development of literature. I doubt whether Shakespeare is a great model for the literature of the time to come. All through Shakespeare's works there is in the construction of his plays the fairy tale model. Shakespeare was not a man greatly alert to the modern influences even of his own time, and so far from being the great governor of English literature for time to come, he was rather the closure of the feudal system, which he did so much to glorify. Throughout the whole course of Shakespeare's plays one never finds the stirring of a modern spirit. Therefore, I think Shakespeare is a bad model for a great National Theatre for the years that are to come. Then, proceeding from Shakespeare, what representatives have we, and how would a National Theatre foster them? The name of Burns, the great representative of Scotch literature, as Shakespeare is the one great representative of English literature, naturally occurs to one. Had such a theatre as here proposed been in existence in Edinburgh in Burns's time, would it have fostered Burns's genius? No. Would not the great author of "Holy Willie's Prayer," of "The Jolly Beggars," of "Tam o'Shanter," of "Hallowe'en"; would not the great democratic poet of Scotland have found all the massed and organised forces of a great National Theatre used to crush him out, and even to deny him his genius? Even if they had consented, in view of the celebrity of his name, to represent something from Burns, it would have been taken from the model not of "Holy Willie's Prayer" or of "The Jolly Beggars," or of "Tam o'Shanter," but from "The Cottar's Saturday Night." When opinion becomes organised and established, it has already become moribund. There is something in organisation, particularly of literature, which is fatal to what is the very spirit and essence of literature, and, taking the example of our universities, which has already been cited, I would ask: What have our universities done for literature? Can any man point out any great writer in the English language who has been a real and veritable product of any of our universities? (Hon Members: "Tennyson.") Well, yes; I have a prejudice against Tennyson perhaps on that very account, but I am quite content to give you a present of Tennyson.

One reason why universities, and, therefore, why a great national drama, are unable to foster great literature is because great literature does not depend upon rule and convention. The great writer, perforce, must first of all have been a great rebel, not because he is an iconoclast, but because he is a forerunner, and because by his sensitive nature he is the first to be impatient with that which has done its service, which has passed its time, and which only now extends the cold hand of a past era to kill and restrain the flight of genius of those actually living. Great literature and great drama depend upon personality, that peculiar, subtle, but irrefragible charm of personality, and that can never be bestowed by any organised and pompously endowed national theatre or university. I had drafted an amendment to the motion, but I do not propose to move it so as to keep the debate within the limits of that amendment, because I am doubtful still whether I am wholly opposed to the spirit of the motion. I believe if this National Theatre could be rescued from a certain type of trustee it might possess many valuable points—the dry-as-dust trustee, the trustee educated too much in mere book-learning, the trustee attaching too much importance to the university, or the trustee holding up Tennyson as a great national poet. If he were a trustee of flesh and blood, or a trustee endowed with some of the spirit of Robert Burns, if that were possible, if he were a trustee who would look upon all our institutions with a candid eye and touch them fearlessly with a little rod of light, then the National Theatre might be saved.

Who are our dramatists? We have George Bernard Shaw, bubbling, shining, shimmering Shaw; Shaw, not, as I think, too heavily ballasted with thought, but Shaw, happy as Autolycus in a basket of trinkets—pointed jests, and laughing jibes. What is the genius of Shaw? The genius of Shaw is simply this: Here is an irresponsible, audacious Irishman who comes to these English institutions so replete with every kind of sham and hypocrisy, and, looking on these moribund institutions and social humbugs with a calm and candid eye, simply gives voice to the impression of the innocent natural man. That is the genius of George Bernard Shaw. Then, of other great writers, one could mention Galsworthy. Galsworthy is a man of ideas, but I do not know that Galsworthy would be encouraged by the National Theatre. When I saw him I had to go to a little poky theatre whose very name I have forgotten, and although I found ideas, yet I found it was not altogether a theatre of flesh and blood. Galsworthy writes in the style of great morality plays, and simply clothes the great cardinal virtues and vices, instead of giving us living men and women of flesh and blood. Among those who have genius—both those have—I would bracket Zangwill, but Zangwill would be frowned upon by this National Theatre, because he finds it impossible in London to represent his own plays, especially those to which he has given most thought, for the reason that they are impregnated by that thought. If Zangwill is unable now to find his plays represented because the critics frown upon them and the Censor frowns upon them—and the Censor is the type of your trustee—is there any hope that this national drama would represent the plays of Zangwill? Then there is growing up a fresh and natural school of Irish drama. Of those I have seen I am inclined to re-echo the words of an unknown admirer of Molière:—

"Bravo, Molière, that is the true comedy."

There, again, the Irish drama is always represented in poky little theatres, and looked upon as not classical or literary enough for encouragement by the learned pundits of a National Theatre. Another man whose plays would not get encouragement would be Synge. One of his most famous plays, written at the instigation of his friends, because they thought he ought, as a national poet, to write one remains dead. The danger is that with this project of a great National Theatre, that delicate, iridescent, elusive thing called poetry, and that sensitive apparition called genius, might be crushed out by the dead-weight of this portentous scheme. I wish to save the situation by saying that I am not opposed to the spirit of the establishment of this great project, but, as Burns says, "Although I cannot see, I guess and fear." What I most fear is that this project, so pompously introduced—introduced, I mean, with such pomp and circumstance—will be somewhat too pompously managed, and will not encourage what is really vivid and true in the literature of to-day, and literature is moribund unless it takes its interest and stimulus from actual life, life more complex, more various, more instinct with quick, vivid feeling than that of Shakespeare. I fear that genius such as we want to encourage will not be discovered and encouraged by this project, but will rather be frowned upon, and a man will have his dramatic genius crushed out by another dead-weight. If it were possible to appoint a trustee such as I have indicated, who would make it his business actively to search for genius and encourage it, then we might have a theatre which would give a soul to the nation.

Sir WILLIAM ANSON: I hope the Government will give serious attention to this motion. It is very easy to describe this thing as a great measure of national regeneration. On the other hand, it is easy to minimise it and regard it as a dilettante proposal. I venture to put before the Under-Secretary the suggestion that this is really a practical measure for the improvement of the drama, and for the creation of a high standard of the drama and of the performance of it. I suggest it will have a permanent usefulness in securing the continuous performance of good dramatic work, and performances of the highest order. The hon. member who last spoke seems to consider that the result of any such proposal would be to crush out all new merit, and that even Shakespeare, who had great difficulties of his own, in spite of which he managed to get his plays acted, with the result that they survived, would have found greater difficulty nowadays. He mentioned other forms of drama, which, under the proposed constitution of this National Theatre, he thinks would be utterly crushed out. But I take it that the business of those responsible would be to search out signs of dramatic merit wherever it presented itself, and to take care that it had its opportunity under the best possible conditions.

The primary desire of those who promote this scheme is to secure that we should get continuous representation of our great national dramatist Shakespeare, and that the performance of Shakespeare's plays shall not attend upon an occasionally public-spirited management, or possibly on an altered public taste in one or other direction. There have, of course, been periods when there have been no representations of Shakespeare, whereas at other times, the representations have been fairly continuous. This theatre would be bound to produce Shakespeare's plays, and being a répertoire theatre it will be bound to produce a good many of them, so that we should have an opportunity of seeing our great dramatist under thoroughly satisfactory conditions. Not only should we secure a continuous performance and variety of plays of Shakespeare, but the scheme is designed, if I understand the promoters rightly, to afford an opportunity for the revival of other good plays which have lost their popularity for the time being. There are plays of the seventeenth century which might be revived. The hon. member spoke with discouragement of the performance he witnessed of Shakespeare's play, "Antony and Cleopatra." It might be possible to console him by a revival of Dryden's representation of "Antony and Cleopatra" under the title "All for Love; or, The World Well Lost"—a play of great literary merit and of great dramatic possibilities. Then, again, one would be sorry to suppose that the dramatic capacities of the eighteenth century were exhausted in "The School for Scandal," "The Rivals," and "She Stoops to Conquer." There may be other eighteenth-century plays well worth revival. Again, there are more modern plays, such as that mentioned by the mover—"Money"—a most admirable acting piece, as well as a play of great literary merit. There are society plays which bring back the mid-Victorian period, and comedies which received in their day most admirable acting, and repaid it. I think we should not only get a constant and continuous production of Shakespearean plays, but we should have other dramatic riches disinterred from time to time, and produced for our satisfaction. I take it that the management of this theatre would be always on the look out for new genius, and that, so far from its being crushed and put aside, as is feared by the hon. Member for West Clare (Mr. Lynch), their object would be, where any such promise showed itself, to take care that it had its opportunity and got its fair chance under the best conditions.

We should get a school of drama—that is to say, the public would be continuously presented with good plays. Nobody can say that at this moment any dramatic standard is presented to the public. We have the melodrama, a most entertaining performance; we have the musical comedy, which begins with some semblance of a plot, and ends in a romp; and we have a type of drama, which I have been to see once or twice, admirably acted, in which a number of dreary-looking persons in a very ill-furnished room say unpleasant things to one another during three acts, at the end of which time everyone is unhappy and nothing else has happened. I confess that that style of drama seems to be somewhat attractive at the present time, and there is some hope on the part of those who have had the misfortune to witness it that some more cheerful performance, in which human action is presented in a more amiable light and with more vivid results, may be presented in this theatre. Not only should we get a standard of drama, but we should get a standard of acting. No doubt the acting of the present day is infinitely superior to that which I recollect in my youth—I mean the average acting—and that the performance throughout a piece of all the players is of an even merit which was quite unknown forty or fifty years ago, when my first experiences in the theatre began. But it must be a great thing for any great profession to have a great central school such as the Théâtre Français represents. Anyone who goes to see the performances of those great actors and who watches them, sees how finished and complete their method is, and how by watching even an unskilled person can discover that every syllable is given its due force, that every action has a purpose, and that the slovenly pronunciation and the fidgety movements with which we are too familiar upon our own stage should not find a place in a proper school of drama. I venture to say that these two results of this proposal would be of great benefit to the country generally, that we should not only get a high school of drama and of acting and a continuous performance of the best plays, but we should also fall into line with other countries who have these great national theatres and these great schools always available for those who attend them, in which the best dramas are performed with the best histrionic talent the country can produce. It has been said that our language will gain. I think it will. I think we are too apt nowadays to talk elliptically and slovenly. As in our handwriting we slur over our letters owing to the typewriter, the telegram and the halfpenny card, we are slipshod in our ordinary conversation, not only in pronunciation, but in dramatic use of the language. It would be a desirable thing to give the people an opportunity of going to plays where they will be interested, amused or excited, and their feelings stirred, and at the same time will hear their language spoken as it ought to be spoken and presented to the best advantage. These are the advantages. There are, no doubt, serious reasons to be satisfied before this great scheme can be brought into effect. Such a theatre requires, in the first instance, a site. It wants a building; it wants a scheme of government, and I take it that the body of trustees which the hon. Member for West Clare desires would not be the persons who would actually select the plays and assign the parts, but that there would be a practical small body who would carry out the purposes which I have ventured to indicate, I hope, correctly, as the purposes which the promoters of this scheme have in view. When that is all done there will have to be provided a staff of actors, who would, no doubt be animated by a sense of esprit de corps, as presenting the best work of the English stage, and with an ambition to present it in the best possible way. All this means money, and it cannot be started without some assistance from the Government. I ask the Government to look upon this matter with favour, and to lend us some hope or expectation that some assistance will be given and some kindly feeling expressed towards the project. It does not compete with other theatres any more than the Théâtre Français competes with the Odéon and the other theatres in Paris. It does propose to do a work which I believe to be a valuable work in the education—I hesitate to use the word—of our own people in the knowledge of their own drama, their own literature, and their own language, and I venture to commend it to the serious consideration of the Government.

Mr. ELLIS GRIFFITH: The right hon. gentleman made a cautionary suggestion that this case should not be put too high. In the course of his speech he indicated that the National Theatre was, if not necessary, at least advisable in order to save the drama, in order to save the stage, and in order to save the pronunciation of the English language. I am sure we are all gratified to hear the speech of the right hon. gentleman, because he showed a knowledge of musical comedy which I am sure must have been hitherto unsuspected on this side of the House. The mover and seconded of the motion delivered very eloquent speeches on the subject. The seconder has an experience not only unique in this House, but in the country generally, of special phases in the matter of dramatic representation. In regard to the hon. member (Mr. Lynch) I do not think he made his position quite so clear. It must have been some advantage to the mover of the resolution, who required a National Theatre in order to preserve quotations in this House, to hear the speech of the hon. member (Mr. Lynch), and to know that the habit of quotations had not died in the absence of a National Theatre up to date. With one remark of the hon. member I profoundly agree when, in a prophetic spirit, he referred to the dull and portentous speech which would fall from the Front Bench. I agree with him when he said that a great writer must be a great rebel, but do not let him think that a great rebel must be of necessity a great writer, because they are not quite convertible presentations of the same truth.

We were gratified to hear the hon. member's speech. It was something to excuse Shakespeare; it was more to condemn Tennyson, and it was a still greater achievement to explain Shaw, and the hon. gentleman who has put this triple Bill before us to-night achieved a success very rarely exampled in the annals of the House. I understand he is in favour of the spirit of the resolution provided he chooses his own trustees—that is very intelligible—but I understand he is not in favour of the resolution as it now stands. The hon. gentleman opposite says he is an old-fashioned dramatist, who believes in Shakespeare and the classical writers, and is not in such familiar touch as the hon. gentleman with the modern school of dramatic thought. I understand the hon. member is really in favour of a National Theatre to some extent in order that he may avoid the Censor, because one of his points was that there would be introduced at the National Theatre plays now condemned under the censorship provisions which are now in operation. I understand his idea is that there are a great number of writers, mainly amongst his own acquaintances, who are ready at any moment to write masterpieces if it were not for this dull shadow of the censorship which really condemns all their operations, and when they do write they unfortunately write in such a way that the Censor cannot quite pass what they write. The Censor is a very useful institution after all to the hon. member's friends, because he performs one or two functions. He is a permanent justification for their silence, or he is the occasional advertisement of their genius. I suppose the hon. member thinks the National Theatre will wipe all these difficulties away.

I have no right to speak in the literary tone of the gentlemen who have hitherto addressed the House. I must speak from the lower level, but perhaps one which will be more easily understood. The real meaning of the resolution is this, shall there or shall there not be a recognition of the theatre by the State as a matter of vital national concern? In other words, do the functions of government extend, as far as the theatre is concerned, to the extent of saying that it is the duty of the State to take part in recognising and endowing a National Theatre? I need not follow the progress of the movement to which the hon. Member has referred. It has been going on for over eight years, and the Shakespeare memorial and the National Theatre were amalgamated some years ago, and they are now working together. Now that there is an appeal for subscriptions, and as there is a reference to money—I do not mean the play "Money," but the cash product—it is not irrelevant to remember what the figures are in this case. The appeal, for which the hon. gentleman, amongst others, is responsible, is for £100,000 for a site, £150,000 for the building and equipment, and another £250,000 for endowment purposes, making £500,000 in all. These are very big figures, and although there has been at any rate one very beneficent contribution, all the subscriptions up to now amount to about £100,000. That is to say, a fifth of the capital required has been voluntarily subscribed. As I understand it, the position put by those who support the resolution is that the State recognition and endowment of the drama is justified in the same sense as the State recognition and endowment of music, painting, and sculpture in the universities and in other institutions of a similar character. As I understand, they put their case a little higher than that, and in this I think they are right, because the drama is more intimately connected with the every-day life of the citizens of the country than either music or painting or sculpture could possibly be. It has been said that if you had this national theatre there would be a revival of the most characteristic English drama that cannot possibly be produced profitably now because the people do not want it. That is why the movement has such popular support in the country! As I understand it, the national theatre is to produce plays to which, if they were produced by private enterprise, no one would go.

Mr. MACKINDER: Let me point out the difference. You would not get people to go to a long run, and many of the best things you cannot, as a commercial speculation, produce on short runs.

Mr. ELLIS GRIFFITH: I think in the long run it comes to the same thing. I quite recognise the hon. member's point. In order that private enterprise may succeed you must have a certain duration of a play, and, although it might last for a week, which would exhaust the people of culture for whom the hon. member acts, still you cannot in private enterprise produce only for people of culture. This is the difficulty. I also wish to remind him that they must recognise one thing: they are in a minority. Under these circumstances, if the Government is asked to support a theatre which is to produce plays which, if produced by commercial enterprise, would not be successful, it requires a little caution—I put it no higher than that—before we propose to spend public money upon this kind of work. It is quite true that a small country like Denmark has, I think, £20,000 a year for its national theatre; but, on the other hand, there is a precedent in New York, which has not been mentioned to-night. In 1909 a new theatre was built there under the auspices of some millionaires. They only gave money, I understand, and not advice; therefore all their influence was for good. The new theatre was opened and a play was produced there, and it went on for two seasons with a varied programme, and then, after enormous losses—enormous to the ordinary man, not to millionaires—the enterprise was abandoned and the theatre was given over to public spectacles. The reason was, of course, that the general public had not been educated and were not prepared for this cultured representation, which was given in the new theatre. The hon. gentleman rather admits that the public of this country are not educated up to that any more than himself. It would, I think, be rather a serious risk to run to produce these plays for the general public. Money and equipment, and all that, are not enough, because you must have at the back of a movement of this kind an interested, educated, and enthusiastic public opinion.

I do not minimise in the least what has been said in support of this motion, but as I understand the argument of the hon. gentleman this is a request for an assurance of immediate State assistance. I think it is necessary to state, by way of preface to what I intend to say, that I am speaking for myself in the course, because the Government, as such, have nothing to do with these theatrical enterprises. It is perfectly well known that the members of this Government are not so well acquainted with theatrical affairs as to be able to speak with authority on the subject raised in this debate. Speaking for myself, I would say that there are cases in which the House can give guidance to the Government, and this is one of them, and the Government feel that the House, representative as it is, can give its guidance on a difficult matter of this kind concerned with the art of the drama, upon which there are so many specialists on both sides of the House at the present moment. The Government does ask the House for guidance so far as this motion is concerned. I am rather inclined to accept what was said by the mover of the motion, when he stated that the duty of the Government was not to initiate but to crown a project of this kind. The time for crowning has not come. The hon. member admits that only £100,000 out of £500,000 has been subscribed voluntarily. I think the hon. member, on consideration, would agree that until, at any rate, by far the greater part of the £500,000 has been subscribed voluntarily, the time for crowning has not arrived. That is the view which I take. When the project is matured, when the site about which negotiations has been going on is obtained, when the building is erected, when the theatre is equipped, and when it has a reasonable endowment, I think the time for crowning the movement will then very nearly have been reached. I think that then the time will have come for asking the Government to take into consideration the view it should take in regard to this motion. But I must say this: If and when a contribution is made by the State to a project of this kind, the contribution when made should be in the form, not of a capital grant but of an annual subsidy. I think that that is the form which would commend itself to all sections of the House. We look to the House for guidance, and I now ask the House to take whatever view it pleases, and let us know the result.

Mr. SPENCER LEIGH HUGHES (in a very witty and allusive speech) said he would accept the ruling of the Chair as to whether Shakespeare or Bacon did write the plays. Before they settled the question of a National Theatre, some understanding, he thought, should be arrived at.

Sir F. BANBURY: Before the House proceeds to decide whether or not it is going to accept the motion of my hon. friend, may I take advantage of the invitation given by the Under-Secretary for the Home Department that on one, and only one occasion, the House should give advice to the Government? There has been a good deal of discussion this evening, and some very interesting speeches have been made. They have turned upon whether or not the plays of Shakespeare were written by Bacon or somebody else, and upon whether or not it would be advisable to subsidise a theatre which none except very highly educated people would attend. I would like to bring back the debate to what may be considered a more commonplace point of view, and that is whether we are at the present moment in a position to devote a very considerable sum of money to this particular object. I must say I thought there was a great deal of sound common sense in the speech of the Under-Secretary for the Home Department.

The debate was continued by Sir F. BANBURY, Mr. PONSONBY, and Mr. BOOTH, who, in continuation of an interesting speech, remarked: If there is anything in the dramatic force and the intense power of an actor with a message, he is able to give that message without the adventitious aid of expensive scenery. If the object is to get back to good literature and to our great dramatists, it is not to be done by expensive machinery and employing an army of scene shifters. It is suggested that only the plays of Shakespeare and melodramas of recognised merit should be performed in this National Theatre, and I want to ask: What are the dramas of recognised merit?

Mr. MACKINDER rose in his place, and claimed to move, "That the question be now put."

Question put, "That the question be now put."
The House divided: Ayes, 96; Noes, 32.

Mr. Edward Marris is clearing out several of his well-known pantomime productions to make room for other productions. Prospective producers of pantomime should note this exceptional opportunity.

## LONDON & SUBURBAN THEATRES.

Correspondents will please note that it is absolutely necessary that all copy should reach us on Wednesday mornings by first post.

### KING'S, HAMMERSMITH.

On Monday, April 21, the Romantic Drama, entitled

"THE SOLDIER PRINCESS."

A Princess rode into battle with her brother, and when he was disabled by the enemy, led his men to victory herself. In the last charge, she, too, was wounded, but was held up in her saddle by an unknown officer. Years after, when she is about to contract, against her inclinations, a state marriage with a neighbouring Prince, her former rescuer again does her signal service by extricating her from a position of danger when her royal fiancée had too much thought for his own skin to venture near her. Estranged from the latter by his cowardice, she plights her troth to the officer, who finally turns out to be the rightful heir to the crown, and together they fight their way, through intrigue and danger, to the throne and happiness. Such in brief is the story of "The Soldier Princess," by Walter Howard, which, as presented at the King's this week, provides a stirring evening's entertainment. Miss Annie Saker plays the name-part with all her accustomed verve and charm. In duelling with the treacherous Prince Nigel and performing sundry other masculine feats, she was dashing and vigorous without for a moment losing her womanliness, and, whether loving or fighting, pleading or commanding, triumphant or temporarily rebuffed, she had the house entirely with her. Mr. Jack Fortescue, with his fine voice and presence, made a virile, convincing figure of Captain Ericson, and looked every inch the prince it transpired he was. Mr. Lionel Gadsden played Prince Nigel with real grip and a sinister significance that went far to enhance the success of the evening; while King Nicholas was portrayed by Mr. Charles Vane with a pathetic dignity most appropriate to the part. Mr. St. George Frere was an impulsive Colonel Hellenstein; Mr. A. B. Mackay, besides stage-managing, gave a striking impersonation of Colonel Swarzburg; and Messrs. Geo. Marriott, jun., and Joseph Ellis, jun., made much, both in the way of comedy and in more serious stuff, of Lieutenants Flapp and Brissel. In a number of laughable little scenes the honours were equally divided between the two last-named gentlemen and Misses Jessica Black and Ivy Millais, who rendered with considerable charm and piquancy the parts of Countesses June and July von Rubenstein respectively. Mr. Berkeley Davis and Mr. Charles H. Hughes were very amusing, too, as Counts Augustus and Adolphus von Swankstein. The smaller parts were also well filled, and the play was well mounted.

### THE CORONET.

On Monday, April 21, the Play, entitled

"THE EARTH."

Mr. J. B. Fagan is this week himself appearing at the Coronet in a principal part with his own company, in his own play, the satirical tragi-comedy of modern journalism and its methods, yclept "The Earth." Mr. Fagan acts with intensity, sincerity, and naturalness, and gains our sympathy and interest all the time as the enthusiastic Labour leader, the Right Hon. Denzil Trevena, M.P., whose ideal love is "the Wages Bill," and whose material love is a married lady, the Countess of Killone. How he nearly comes to grief between the Scylla of patriotic sentiment and the Charybdis of carnal affection, the playgoer can and should speedily learn for himself. Mr. Charles Rock, as the journalistic Juggernaut, Sir Felix Janion, is most impressive and almost awe-inspiring. There is no latent strength or reserve force about this impersonation; he is blatant, arrogant, overweening. His frenzied finance and uncompromising egoism shriek from the house-tops, or rather from the printing press, the hoardings, and the news bill. Miss Mary Grey contributes a graceful, sympathy-compelling, dignified performance as the lovelorn Lady Killone, and her emotional ability is proved in her successful encounter with the grim, determined, newspaper-controller, Sir Felix Janion. Mr. Walter Hewitson creates an excellent impression with his short, sharp, incisive sketch of character (or the lack of it) in the person of the invertebrate, drink-sodden gambler, the Earl of Killone. Miss Pauline Hague presents a taking portrait of the staunch and loyal sister, Miss Janion; and Miss Cybel Wynne, as the scandal-mongering Lady Susan Stunage, is quietly effective. Mr. Hunter Nesbitt, as the versatile Hibernian pen-pusher, Michael Dickson, stands out distinctly; though Mr. Wilton Ross, Mr. Richard Hatteras, Mr. John Mason, Mr. Charles Jameson, and Mr. A. M. Letchner, in less showy parts, are all eminently satisfactory. Mr. William Albert is general-manager and Mr. F. V. Huntley acting-manager to the company; whilst Mr. Victor H. Leslie stage-manages the production. Mr. H. W. Rowland has imported his capital orchestra, under the direction of Mr. Wilson G. Dibble, from the Devonshire Park Theatre, Eastbourne.

### WIMBLEDON THEATRE.

On Monday, April 21, the Play, entitled

"THE TURNING POINT."

"The Turning Point" secures the interest of the audience from the very commencement, and maintains it wonderfully until the end. The two principal characters, those of Lieut.-Colonel Felt and his wife, Monique, are cleverly contrasted—the one the strong man, of keen ambition, of iron will; the other with feminine ideals, with peculiar desires. Miss Cecile Barclay undertook the latter rôle, and played it with much naturalness and intensity. The horror she felt on hearing from her husband's lips the avowal that he had killed the spy who had tempted him was well portrayed, and her anguish at the fear he would confess the crime was acted with pathetic expression. Mr. Rupert Lister was brilliantly successful as the patriotic officer, his keen sense of impending defeat and the end of the high goal he desires was excellent, as was his manly defence of his action to his accuser, and his pleading to the wife, estranged from him, when he has to acknowledge the failure of all his hopes and aims. Mr. Charles Fancourt, as Mercel Beaucourt, who is in love with Monique, had a fine part to play, and did so with much credit to himself and much pleasure to his listeners. A charming character is that of the gentle, courtly Bishop Monseigneur Jussey, who exhibits manifest delight at the "soul gained," which he considers he has won by his religious art; it was acted with just the right enthusiasm for his creed, just sufficient human tones, by Mr. George Barran. Mr. Herbert Rea had entrusted to him what slight comedy there was as Bertrand de Mauret, and caused many a ripple of laughter. Miss Maude Garth and Miss Mary Forrester were seen to advantage as Yvonne Stettin and Thérèse Denian; while Miss A. Vansittart was capital as Annette, the frightened Breton maid. As Julius Glogan, the contemptible spy, Mr. F. Owen Chambers played the disagreeable part with discretion. In lesser prominence were Mr. Campbell Beaver, as Stettin; Mr. A. Mayne, as Henri Cartelle, the prosecutor; Mr. Alec Street, as Paul Rudiet, the examining magistrate; Mr. Godfrey May, as Justin, the butler; Mr. Alfred Manners, as the Mayor; and Mr. A. Wingood, as the Owerly. The scenery and appointments were praiseworthy. There was the heartiest of applause throughout, which was proof positive that the entire audience were well satisfied with the acting abilities of Mr. Alban B. Limpus and Miss Cecile Barclay's company. Next week the Wimbledon dramatic season, on similar lines to last year, will be inaugurated, when smoking will be permitted throughout the theatre.

### FULHAM THEATRE.

On Monday, April 21, the Play, entitled

"THE GAY LORD QUEX."

Sir Arthur Pinero's brilliant comedy is not so often seen nowadays, but there is always room for a reproduction of a play by a master-hand. Mr. Charles Stretton has organised a good company for this tour. Mr. C. Leveson Lane contributes a sterling performance in the title-rôle, a finished portrait of the reformed rake fighting for his honest love and his due place in respectable society. He handles the character with admirable strength and skill. Mr. C. Harley is good as Sir Chichester Frayne, and his acting in Act IV., "the morning after," is very amusing. Mr. G. S. Roche is satisfactory as Captain Bastling, and does all that is required for that invertebrate personage. Mr. Poole Kirkwood also is very good as Valma, and carries through a rather difficult part with skill. Miss Ponsonby Hartshorn shows much ability as the romantic Duchess of Stroud, her handsome person and rich voice contribute largely to give an air of distinction to her performance. Miss Violet Harley acts well as Mrs. Jack Eden, and Miss Rita Ward is to be commended for a charming little sketch of an old lady, the Countess of Owbridge. Miss Winifred Bateman fills the ingénue rôle of Muriel Eden, and succeeds in investing it with the necessary charm. The four ladies who act as the assistants in the Bond-street manicure establishment are well in the piece, Miss Daisy Baldry, as the appalling Cockney, Miss Huddle, being very successful. Miss Ethel Griffies sustains the long and trying part of Sophie Fullgarney with conspicuous success. There is no question of her dramatic powers, and she shines alike in comedy and pathos. With two such good artistes as Miss Griffies and Mr. Lane as protagonists the duel of wits in the powerful third act was extremely effective. The piece is finely mounted, and the production carries some good scenery by George Hemsley.

### BRIXTON THEATRE.

On Monday, April 21, the Play, entitled

"SAPHO."

The above-named engrossing play is paying Brixton a visit this week, and proving much to the liking of the local playgoers. Mr. John Johnson, as Jean Gaussin, is admirable, and, in addition, is a very efficient violinist Henri Dechelette is well sustained by Mr. Ivor C. Gould. Mr. Stephen Crossley stands out prominently as Falmaut. Hearty laughter is aroused by the amusing adventures of Uncle Caesaire and La Corinne, depicted with great success by Mr. Edwin Keene and Miss Rose Duncan. Caoudal finds a clever exponent in Mr. Philip Layton, and Mr. W. H Davis Browne does extremely well as Tettema. La Gouvernerie is undertaken with credit by Mr. H. C. Brodie, and as Old Legrand Mr. Alfred Newton provides a finished study. Miss Isabel Singleton is well suited as Aunt Divonne, while Lucy (the quiet little country rose) finds an actress of great promise in Miss Winifred Rutland. Miss Elsie Cropper, who appears as the child Joseph, is the possessor of a dainty little voice, and sings very tenderly "My heart is with you to-night," and "My little lady's bed." Miss Ada Abbott gives a realistic interpretation of the title-rôle. The scenery, notably the Soiree at Dechelette's, is excellent. The acting manager is Mr. Stephen Crossley, while the duties of stage manager are in the safe hands of Mr. W. H. Davis Browne. For Thursday and Friday "The Sins of the Rich" was announced.

### THE KENNINGTON THEATRE.

On Monday, April 21, the Play, entitled

"PROUD MAISIE."

"Proud Maisie" has been sent on tour by Mr. Arthur Hardy, and there is every indication of its career in the provinces proving more eventful than its run in town. Mr. Hemmerde has written a pretty story around a romantic episode of the abortive rebellion started in the Highlands by Bonnie Prince Charlie, and Mr. Hardy has furnished all that picturesque dresses, fine mounting, and an altogether excellent production can do to make it appeal to the theatre-going public. It is certainly an interesting play, and no one who is attracted by one of the most fascinating eras in Scottish history should fail to see "Proud Maisie," with its wealth of Highland colour and chivalrous sentiment. The piece is remarkably well cast, the principals all being artistes of the first rank. Miss Laura Cowie is a dainty and fascinating figure as Proud Maisie. She acts with much spirit and vivacity, and makes the hearts of all go out to Maisie. Mr. Vernon Steel is a dignified and handsome Neil MacAlpine, acting with a restrained force that constitutes an impressive appeal. Mr. Rohan Clensy is a dashing and attractive Prince Charles Stuart, and the charm of his speech and bearing in the ball-room fully explain the enthusiasm he awakens in the hearts of the Highland chiefs and their ladies. Miss Ethel Tuson is a sweet and sympathetic Morag MacGregor, and sings "Proud Maisie" and "The Northern breeze" to her own harp accompaniment with great effectiveness. Mr. J. J. Bartlett gives a vivid sketch of the treacherous, time-serving Earl of Pitcour. The noble nature of his son, Guy, is admirably portrayed by Mr. Henry Le Grand. Mr. Frank Esmond is the manly and chivalrous Alan MacGregor to the life. He also sings "The white cockade" well. Mr. Frank Morland is responsible for a graphic study of the faithful old servitor, Duncan. Mr. Garrick Hollick is splendid as Lochiel, and Mr. Wilfred Manners does well as Macdonald of Clanranald. There is a large array of handsomely garbed Highland gentlemen and pretty Scottish ladies, who dance a stately minuet and the livelier Scottish reel in the third act, to the great satisfaction of the audience. The special incidental music, which Mr. Hamilton Harty has composed, is excellently treated by the orchestra, under the direction of Brigata Bucalossi. "Proud Maisie" is preceded by a grim little curtain-raiser, "The Autocrat of the Coffee Stall," in which the honours go to Mr. Garrett Hollick, for his wonderfully realistic impersonation of the broken-down Army officer.

### THE BRITANNIA, HOXTON.

On Monday, April 21, the Drama, entitled

"A LONDON ACTRESS."

The above deeply-interesting drama, presented here on Monday by Mr. Carr Loates' company, met with a cordial reception, the thrilling scenes holding the attention of the audience throughout. The members of the company put plenty of life into their work, several of them displaying considerable dramatic power, and the scenery and general effects are all that can be desired. As Edgar Hall, Mr. Carr Loates gives a life-like rendering of this thorough-paced scoundrel, and earns recognition for his efforts in the shape of the heartiest disapproval of the "gods." "Treacle," the comedy heroine, has become a favourite "down Hoxton way," and Miss Cissie Milford is exceedingly clever in her portrayal of that amusing ragamuffin. Miss Milford also plays well as Salina Good, Joe Good's shrewish wife. Miss Miriam Howard gives a finished and convincing impersonation of Mabel Raymond, the outcast, her acting being highly emotional. Miss Belle Winter's portrayal of the boy, Little Philip, was a natural piece of acting, and her pretty voice was heard to great advantage in "Won't you tell me?" and "Daddy." Mr. Frank Brunel supplied much of the comic element in Joe Good's bickerings with his good lady. Mr. Cecil Barton plays in a distinctive manner as John Trueman, a character which affords many opportunities for effect. Mr. Kenton gives a striking portrait of the rough Silas Beal, who is not so black as he is painted. Mr. F. Overton gives a forcible but natural rendering of P.C. Hearty. Mr. Leonard Archer gives an earnest and painstaking study of Philip Reymond. Miss Clara Hall interprets the part of Tilly Nipps in such a way as to win the favour of the audience. A special feature film, "Oil and water," was shown with great success after the drama. Mr. Adelstone is now managing here in place of Mr. Thompson, who has gone on tour.

### DALSTON THEATRE.

On Monday, April 21, the Play, entitled

"UNCLE TOM'S CABIN."

Mr. Charles Harrington's original American combination are at the Dalston Theatre this week with "Uncle Tom's Cabin." One of the attractions of the production, which is the same as that presented throughout America and Canada, is the presence of real negroes and full chorus, all well in evidence in the plantation festival occurring during the fourth act. The hymns, songs, and dances receive the customary hearty welcome. Those taking part in the specialities include Davis Mowang, John Bradley, Carlton Byron, Arthur Coombes, W. H. Moore, Dinal Dixie, Lilian Danby, Lizzie Allen, and the Tennesseeans. The character of Uncle Tom is played by Mr. John Bohem, who succeeds in making his audience fully sympathise with his trials and admire his patience. Mr. Raymond Wallace is earnest as Phineas Fletcher, who, in the course of the story, turns Quaker. Mr. Howard Bertram is a placid Mr. St. Clair, the wealthy planter; and Miss Ethel Mastersan is a winning Little Eva, his daughter. Mr. Percival Young is very busy at times as George Harris; and Miss Maud Lynmore makes the most of her chances as Eliza Harris. Mr. John Gibson is commendable as Mr. Wilson, a factory owner. The terrifying slave owner, Legree, has a convincing representative in Mr. Edward Leroy. His harshness to the slaves in general and Uncle Tom in particular is so realistic that everyone applauds genuinely when, in the last act, he is stabbed by Cassy, a Creole slave, a part vigorously played by Miss Hero Hathaway. Miss Florence Tyler makes a quietly effective Emmeline. Miss Annie Watson is the ever-so-wicked but kindly Topsy to the life. Mr. A. Ashton Roe provokes mirth as Marks, a lawyer, and others also taking active part in the story are Miss Blanche Leroy as Mrs. St. Clair, Miss May Turner as Aunt Ophelia, Miss L. Allen as Aunt Chloe, Mabel Bowman as Dinah, Messrs. H. Jenkins, W. Eversleigh, E. Roberts, J. Black, A. Lewis, J. Lewis, J. Martin, and J. Newton.

### BOROUGH THEATRE, STRATFORD.

On Monday, April 21, the Play, entitled

"THE SIGN OF THE CROSS."

Mr. William Greet's company is paying another visit here this week with "The Sign of the Cross," and that the late Wilson Barrett's celebrated play has not by any means become a "back number" was evidenced by the large audience present on Monday night, who accorded the piece a warm welcome. A high standard is maintained in the mounting and dressing, and the company is thoroughly efficient. Mr. H. St. Barbe West possesses all the necessary physical attributes to properly realise the character of Marcus Superbus, and his performance is well studied and convincing. Miss Madge Monte is a demure and maidenly Mercia, and her acting is very natural and sympathetic. Mr. Bernard Elliott realistically depicts the effeminate despot, Nero, and Mr. Charles Yorke plays powerfully as the traitorous counsellor, Tigellinus. Mr. Frank Wood's ripe performance as that tippling philosopher, Glabrio, is hugely enjoyed; Mr. J. Wetherall is a painstaking Licenus; Mr. Harry Jones makes a satisfactory Philodemus; and Mr. Phil H. Ellis does well as Sanvillius. Mr. Walter Fleet is an impressive Favius, and Titus is safely entrusted to Mr. Geo. W. Holme. Miss Dorothy Lart plays with considerable expression and abandon as the fair Berenice; the Empress Poppœa has an appropriate representative in Miss Frances Midgley; Dacia is very attractively presented by Miss Doris Rene; and an intense performance as the suffering boy, Stephanus, comes from Miss Florence Bond.

### THEATRE ROYAL, STRATFORD.

On Monday, April 21, the Drama, entitled

"AT BREAK OF DAY."

Staged in superior style and satisfactorily interpreted by Mr. Ulick Burke's company, this piece is making a strong bid for popularity at the Stratford Theatre Royal this week. As the heroic young parson, Ernest Brand, Mr. T. Castello Williams speaks his lines very distinctly; Mr. John Sargent supplies an effective impersonation of the ne'er-do-well, Richard Thornecroft; and Arnold Fletcher's villainy is strongly emphasised by Mr. J. H. Darnley. Mr. Bert Dench extracts plenty of mirth from the part of the rather "fresh" jokel, Jeremiah Stubbs, and Mr. Charles Langton makes the most of his opportunities as the insipid Marmaduke Manners. Miss Bessie Osborne is very charming, and acts fluently as Dora Thornecroft; and Miss Lilian Maude Howe is a graceful Violet Brand. Henrietta Stubbs is an amusing personage in the hands of Miss Julie St. George; and the youngster, Phyllis, is intelligently played by Miss Agnes Jesmond. Others who do well include Miss Maggie Lindsay as Amelia Peck, and Mr. Herbert Brywnston as Detective Rogers.

### BROADWAY, NEW CROSS

SHAKESPEAREAN FESTIVAL WEEK.

The Shakespearean Festival at the Broadway Theatre has been eagerly awaited, and a crowded and enthusiastic audience gave a cordial welcome to Miss Estelle Stead and Mr. Farmer Skein's company in their initial performance of "The Taming of the Shrew." Mr. Farmer Skein showed us a Petruchio modelled on popular lines, a merry, blustering, masterful fellow, determined to have his own way in everything. His success in the part was undoubted. Miss Estelle Stead provided a picturesque and pleasing embodiment of the shrew Katharina, indicating skilfully the change between the petulant girl and the dutiful wife. Miss Eileen Atherley was a pretty and pleasing Bianca. Mr. Richard Henry Luce gave an extremely clever character sketch of the serving-man, Biondello, replete with much humorous by-play. Mr. Walter Murray was excellent as old Baptista. Mr. Douglas Vigors made a handsome and impassioned young lover as Lucentio. Mr. Ernest Spalding was amusing as Grumio, and Mr. Charles Stirling did well as Hortensio. Mr. John Beamish was good as Tranio, and a good study of senility came from Mr. D. L. Murray as Vincentio. Curtis was well enacted by Miss Sydney Keith. In an interval between the acts Mr. Peter Davey, the popular resident manager, addressed the house before the curtain, and in the course of a much-applauded speech thanked the audience for their warm welcome of Miss Stead and Mr. Farmer Skein's company to Deptford. He felt sure the audience would appreciate Moss' Empires' enterprise in placing before them at such a time Miss Estelle Stead's and Mr. Farmer Skein's company in Shakespeare's immortal plays. On Tuesday evening the company gave a successful performance of "The Merchant of Venice" to a large house. Mr. Farmer Skein presented us with a very human Shylock, a Jew fond of his daughter, and relentless and ferocious in his revenge on those who had wronged him. Mr. Skein was especially fine in the scene where he returns to find his daughter has fled from home with a Christian, and also in his following scene with Tubal. Miss Estelle Stead was an impressive and gracious Portia, her best efforts being obtained in the trial scene in the fourth act. Mr. Douglas Vigors was notably good as Bassanio, and young Gobbo was most humorously rendered by Mr. E. Spalding. On Wednesday afternoon "Hamlet" was played, and in the evening "Romeo and Juliet." On Thursday "Richard III." was in the bill. On Friday evening "The Merchant of Venice was repeated. To-day (Saturday) there will be a matinée of "The Taming of the Shrew," and in the evening "Hamlet" will be presented. Mr. Leonard O'Neill is the courteous and energetic acting manager for the visiting company.

### THEATRE ROYAL, WOOLWICH.

On Monday, April 21, the Drama, entitled

"THE FRONTIER QUEEN."

Mr. Chas. Lester's company is paying a welcome return visit with this exceptionally powerful drama, and its cowboy band, who render a selection of American music.

In the title-rôle Miss Beatrice Anderson acts throughout in a charming and effective manner. She has a commanding stage presence, and her elocution is admirable. Mr. John Talford is convincing as Dick Lucas, and early showed what an excellent actor he is. Miss Dorothy Riddell wins all hearts with her sympathetic rendering of the betrayed Mamie Ryder. Mr. Henry Bowler gives a powerful and finished portrayal of the girl's father, Ben Ryder, a Texan rancher. Mr. Henry Johnson is well placed as Col. Lucas. Mr. Norman A. Overton as the villainous Jose Manildra is most effective, and his companion in crime, the sanctimonious lawyer, Phineas E. Mole, is rightly entrusted to Mr. H. C. Gilpin. Mr. Alf Powell is admirably well fitted for the crafty Indian chief, Ga Na Gule. Excellent comedy is infused into the play by Miss M. Majilton, as the "Whitechapel terror," Aggie, and Mr. Edward O'Grady as Smiley. The minor parts are in safe hands. The scenery and effects are on an elaborate scale.

### ROYAL ARTILLERY THEATRE, WOOLWICH.

On Monday, April 21, the Comedy, entitled

"THE IMPORTANCE OF BEING EARNEST."

Mr. Frank Weathersby's company is presenting the late Oscar Wilde's brilliant comedy in capital style, and the house is filled nightly. Mr. Harold Weston, as John Worthing, J.P., is admirable in everything he does. He is well backed up by Mr. Julian D'Albie as Algernon Moncrieff; this pair create an immense amount of amusement. Miss Daisy Nunn is delightfully sweet and fresh as Cecily Cardew, and Miss May Saker is exceptionally clever as the young lady of modern society, the Hon. Gwen Fairfax. Miss Maud Kirwan as the exact Lady Bracknell is far above the average. The stern-visaged governess and chaperone, Miss Prism, could hardly be in safer hands than those of Miss Dot Seilby. Mr. Edward Mervyn causes much amusement as the country rector, Rev. Canon Chasuble, D.D. Small parts are filled with distinction by Miss Dorothy Gerard as Merriman and Mr. Ellis Carlyle as Lane. The play is preceded by a smart little episode, entitled "The Call of Duty," in which Miss Daisy Nunn and Mr. Ellis Carlyle enact the character of Evelyn and her exacting old father, Major-Gen. Lowe, V.C. Each play is well mounted and dressed.

### HOLLOWAY EMPIRE THEATRE.

On Monday, April 21, Wilson Barrett's Drama, in Four Acts,

"THE SLEDGE-HAMMER."

Good audiences continue to be attracted to this theatre by the stirring drama above named. It is a consistently strong piece, and the scene in the interior of the forge, with its terrific fight with sledge-hammers between the two brother blacksmiths is very effective. Mr. W. V. Garrod has engaged an exceptionally able and powerful company, and the play is mounted lavishly. A manly, straightforward, and convincing performance is that of Mr. Chas. Halling as Everard Derrick. Two capital actors, Mr. Robert Gilbert and Mr. Carthage Caldcleugh as Jacob and Simon Derrick submit work that calls for high praise, their admirable embodiments adding greatly to the success. Mr. Maxwell Davidson essays the difficult and exacting part of Matthew Derrick, and well deserves the applause he wins. One of the excellent all-round company especially to be commended is Mr. F. S. Stewart for his impressive and finished impersonation of the part of Cornelius Derrick. His portrayal is excellent in every detail, facial expression, his Yorkshire dialect and bearing alike being admirable. The rôle of John Merlo is enacted by Mr. John B. Murray in a convincing and easy manner, and a commendable performance is also given by Mr. Fred Dalton as Ezra Walker. Considerable merriment is caused by Mr. Owen Remonde as Tom Walker. He makes the most of every opportunity, and is ably and substantially assisted in the lighter scenes by Miss Jessie Yatman as Catherine Henniss. Another excellent comedian is Mr. Frank Dallas, who submits an excellent study of Sammy Shaws, 14D., of the Rural Constabulary, and does yeoman service in keeping the ball of fun continually rolling. The part of Dr. Clarke, county coroner, is sustained with distinction by Mr. James Hart. That of Rose Maywell is charmingly portrayed by Miss Maud Merrick, who acts in an earnest and natural way, and compels sympathy by her gentle but forceful handling. The part of the ill-fated Martha Derrick is assumed by Miss Mabel Durham, who plays with rare skill and power. The orchestra, under the able direction of Mr. Harold Montague, is deservedly applauded for its selections.

### THEATRE ROYAL AND OPERA HOUSE, WINDSOR.

On Monday, April 21, the Play, entitled

"DOORMATS."

Windsor playgoers are greatly enjoying a visit of "Doormats," played by Messrs. Bransgrove and Slaughter's well-balanced company. Every character is portrayed in a natural and easy manner that carries conviction. As the young artist, Noel Gale, Mr. Pennington Gush has a part admirably suited to his particular gifts, and he plays it most artistically. Mr. Percy Marshall acts with fine effect as Sir Rufus Gale. He also imparts a deal of dry humour to his work, and is quickly on excellent terms with his audience. Captain Maurice Harding is carefully played by Mr. H. Stuart Dennison, who gives a clever impersonation of the man about town. Miss Debora Volar is an attractive Leila, Noel's wife, and cleverly realises the possibilities of a long and trying part. A charming assumption of Josephine, wife of Sir Rufus, is given by Miss Lucy Beaumont, who wins golden opinions for a natural piece of work; whilst Miss Julie Birton is efficient in the rôle of Harrison, the maid. The scenery is good, and the play very well mounted. It is preceded each evening by "The Entertainers," a capital little company of high-class artistes, presented by R. B. Salisbury. A word of praise must be accorded Mr. Alfred Rivers as stage-manager. The business-manager for Messrs. Bransgrove and Slaughter is Mr. C. T. Doe.

## "THE LADY SLAVEY" AT EALING.

Twice nightly this week that most delightful damsel, "The Lady Slavey," is exercising her allurements at the Ealing Hippodrome, and audiences are capitulating to her charms as speedily as does Vincent A. Evelyn, the American millionaire who comes to England to choose a bride, and soon "remarks" the pert and piquant Phyllis. Phyllis, of course, is only assuming the rôle of a "general," the self-sacrificing daughter of the impecunious Major O'Neil donning the dress of a domestic in order to conceal from the knowledge of a sarcastic world the fact that her father is too poor to keep a servant. Mr. Leonard Willoughby, who is presenting Mr. George Dance's attractive "go-as-you-please" musical piece, is to be cordially complimented on the completeness of the production and the all-round excellence of the cast, every part being well played. As the fascinating little "Lady Slavey." Miss Laura Thompson greatly distinguished herself by a really clever and finished performance. She spoke her lines with exquisite point and humour, and in the serious passages acted with sincerity and expression. Looking very pretty in her dainty cotton frock and coquettish cap, Miss Thompson was a Phyllis of much piquancy and charm, and in the scene wherein she instructs Roberts in the art of waiting at table proved herself an actress of decided ability. Miss Elsa Cowie and Miss Ena Cowie were attractive and vivacious representatives of Maudo and Beatrice, and were responsible for a capital dance in act one in association with Mr. Albert Darnley, who, as the absurd dude, Lord Lavender, gave a very droll and laughter-provoking impersonation. Roberts, the sheriff's officer, who is persuaded to play the part of butler, was drolly impersonated by Mr. W. T. Thompson, a comedian of much resource, whose quaint antics and business kept the audience continually on the laugh. Mr. Paddy Dupres as the impecunious but light-hearted Major O'Neil, gave a sound and quietly amusing impersonation; Mr. J. C. Piddock as the American millionaire, Vincent A. Evelyn, sang agreeably, and acted excellently, the duet with Phyllis, "On the Mississippi," being capitally worked; and Miss Vic Charlton was admirable as the designing Flo Honeydew, "of the Halls," her song, "Piccadilly Willie," being well rendered and much applauded. Other parts were all satisfactorily undertaken. An augmented orchestra under the direction of Mr. George Burnley renders the music excellently; the dances are capitally arranged and executed; and the vocal work of the fashionably-dressed and good-looking chorus is deserving of much praise. Splendidly equipped in every way, "The Lady Slavey" is a merry and bright musical piece that is assured of a hearty welcome wherever produced.

### CROYDON REPERTORY SEASON.

This week the directors of the Croydon Repertory Theatre (Grand), Messrs. Keble Howard and Dick Adams, have made rather a happy selection in the production of Haddon Chambers' comedy in four acts, entitled "The Tyranny of Tears," the play being staged in a highly creditable manner. Mr. Eille Norwood gives a good, earnest rendering of Mr. Parbury, well thought out and full of skilful touches. As Mrs. Parbury Miss Pearl Keats acts with great charm of manner, and is highly successful in her emotional scenes. Her impersonation secures for her the hearty appreciation of the audience. Mr. Stanley Lathbury is distinctly clever and entertaining in his portrayal of Colonel Armitage; and Mr. William Stack extracts humour from the rôle of Evans. Mr. James Gelderd's smart and creditable acting in the character of George Gunning makes the part a prominent feature of the production. Miss Madge McIntosh displays to advantage her very fine histrionic powers as Miss Woodward, her lines being delivered convincingly and with expression. Miss Alison Gillies completes the cast as a neat Caroline.

### WILLESDEN HIPPODROME.

On Monday, April 21, the Drama, by Frederick Melville, entitled,

"THE MONK AND THE WOMAN."

This week at the Willesden Hippodrome Mr. Frederick Melville is presenting, twice nightly, his Lyceum success, "The Monk and the Woman." Well staged, and capitally acted, it was enthusiastically received on Monday night by a full house. The character of Paul, the Monk, was sustained by Mr. Ronald Adair, who gave a sympathetic rendering of this somewhat trying part. Miss Alice Mosley played Liane, the Woman, with much charm and feeling, and, with Mr. Ronald Adair, received much well-merited applause. Mr. L. Thackeray, as Henri, the conspirator against the King, was every inch a villain, and was well supported in his stage treachery by Mr. Frank Maurice as Barrière. Much amusement was caused by Mr. Willie Scott in his impersonation of the humorous and wily monk, Peter. As Father Ignatius, Mr. Harry Dallingford was dignified and stately. The reprobate King was cleverly acted by Mr. Lewin Mannering. Miss Mary Pemberton was excellent in the somewhat unpleasant character of Madame de Vigne, the mistress of the King, and as the traitoress, Comtesse de Sale, Miss Margaret Fueskie played with effect. Mr. Marius St. John, as John, the Monk, Mr. Charles Olive as Captain Armande, and Miss Rita Rothwell, all capably handled their respective parts. The remaining characters were all in excellent hands.

### PRESENTATIONS AT JERSEY.

A series of presentations took place at the Jersey Opera House last week, when the various staffs, wishing to show their appreciation of the many courtesies and kindnesses shown to them by Mr. Stanley Hope during his managership, asked his acceptance of suitable gifts. The first presentation was made on the Thursday evening by Mr. A. F. Williams, assistant-manager, who, on behalf of the "front" staff, asked Mr. Hope to accept a Thermos flask and a fountain pen.

On the Friday the stage hands presented Mr. Hope with a writing outfit, and on Saturday Mr. A. W. McKee, on behalf of the orchestra, presented the former manager with a shaving set in case.

All the gifts were graciously acknowledged by the recipient.

At the conclusion of the performance on Saturday, Mr. and Mrs. Hope entertained the staff in the crushroom at the Opera House, when refreshments were served.

In the course of a few well-chosen words, Mr. Hope said that he trusted that the staff would be as loyal to Mr. Lindsey Edwards, his successor, as they had been to him, and he took the opportunity of wishing the new manager every success.

Mr. Edwards briefly thanked Mr. Hope for his kind wishes, and, on behalf of the staff, wished both he and Mrs. Hope a successful career.

"L'Homme qui Assassina," which had disappeared from the bill at the Théâtre Antoine, Paris, will be once more revived. The work has always drawn crowded houses, and it, therefore, was surprising that it ever should have been withdrawn. "Les Singes," the amusing one-act by MM. A. Keyzer and Charles Martel, will accompany it on the bill.

## SPECIALS FROM THE PROVINCES.

### "MR. PERKINS' PENSION."

Comedy, in One Act, by Stanley Killby, Produced at the Gaiety Theatre, Manchester, on Monday, April 21.

Josiah Perkins ..... Mr. Brember Wills
Lucinda Perkins ..... Miss Muriel Pratt

(FROM OUR OWN CORRESPONDENTS.)

The action of this amusing little skit upon the possibilities of pension day—the old age, not the military—takes place inside the Perkins's cottage at Claybury, near Wokington. Josiah Perkins, the aged recipient, is dozing by the fireside, when his wife, coming suspiciously upon him, rates him with having applied his weekly allowance, or at least a part thereof, to undue alcoholic indulgence at the Green Man public-house. The accusation is not without foundation, in fact; but Josiah has a rooted conviction that the State has conferred upon his old age the right to spend his pension solely upon himself and exactly as he pleases. Hence he at once resents being taken to task. Moreover, he has a rankling grievance on the matter; for instead of enjoying the full five shillings, he has been awarded only three, because his wife, by going out working three days in the week, is able to earn seven-and-six-pence. Judged from the point of view of domestic economy, it will be seen that Josiah is a very selfish old man. It transpires, further, that he has also half-a-crown a week for bell-ringing. So, on the whole, the old couple are not badly off, assuming the best use to be made of their joint incomes. Josiah, however, is disposed to be contentious, and his wife, Lucinda, loses no time in accommodating his ill-humour, with the result that the couple slip into a cross-talk disagreement, of a nature selected by the author to portray the lower middle-class aptitude for shrewdly comic exchange. The means employed are homely and unimportant. Lucinda makes tea in the usual pot, for example, and endeavours to stint Josiah's allowance of sugar—a proceeding countered by Josiah's avowal that he will have his tea in future from the silver pot, which is a hoarded wedding present. There is a touch of sentiment insinuated in this mention of the silver tea-pot. But the argument goes on, growing in humorous rancour and childish desperation, until finally Josiah swears he will sell up the home. Even this resolve is carried to a point, but the situation comes to a sane conclusion by the simple expedient, on the part of Lucinda, of keeping her mouth closed when Josiah, not really wishing to carry out his threat, would have her mollify his wrath by an appeal. Thus thrown back upon himself, Josiah gives in, confesses his fault, and announces his intention of turning up his pension in future for the good of the home; while Lucinda's satisfaction finds expression in an outburst, "'E! I did enjoy that"—meaning the quarrel—"quite like old times!"

The theme has big possibilities in dialogue, which are very well realised, but the general thinness of the subject obliged the exponents to give it a rather strongly marked rendering, with the result that Miss Muriel Pratt's Lucinda was ultra-Cockney in style, though quite capably and entertainingly sustained; while the Josiah of Mr. Brember Wills, thoroughly amusing and characteristic as it was, showed an equally marked effort toward humorous emphasis. This doubtless was the chief reason why the play was so well received, though it is very clever comedy of its kind.

### "JANE CLEGG."

Play in Three Acts, by St. John G. Ervine; Produced for the First Time on any Stage at the Gaiety Theatre, Manchester, on Monday, April 21.

Mrs. Clegg .....Miss Clare Greet
Jane Clegg .....Miss Sybil Thorndike
Jenny Clegg .....Miss Mabel Salkeld
Johnnie Clegg.....Mr. Tommy Nickson
Henry Clegg .....Mr. Bernard Copping
Mr. Munce .....Mr. Eliot Makeham
Mr. Morrison .....Mr. Ernest Haines

Simplicity of scene and cast, and for the most part a businesslike compression of the interest, served to keep the attention of a good audience riveted upon Mr. St. John G. Ervine's new play, "Jane Clegg," which was produced at the Gaiety Theatre, Manchester, on Monday last. It is the drama of an ill-made match, of a self-confessed wastrel linked to a woman of unimpeachable rectitude and calm domestic virtues.

When the action opens, Henry Clegg has already to his name an affair with another woman, which his wife had discovered at a much earlier date, when circumstances made it impossible for her to leave him. His children, Jenny and Johnnie, are now entering their teens; his mother also is living with the family, while he himself has a good position as traveller for a commercial firm. He is uncertain in his movements, and has a habit of coming home late, with the air of a man who has something on his mind and very little interest in his home life. As a matter of fact, he is in debt to a bookmaker; he is also mixed up with a shop-girl known as Kitty, who has just discovered herself to be "in trouble.' The bookmaker is pressing him for the money due, and Clegg makes strenuous efforts to meet the situation he has secretly to cope with by attempting to borrow £200 of his wife, Jane, to whom the sum of £700 has been left by an uncle recently deceased. In this he is backed up by his mother, a doting creature who believes in him and his ability to build up a business for himself—the assumed object of the loan. Jane, however, not trusting her husband's ability or integrity, declines to interfere with her project of applying the money religiously to the education of her children. It happens at this juncture that a cheque for a large amount is sent to Clegg for his firm, but, by an oversight, made payable to himself. Refused help by his wife, and threatened by Munce, the bookmaker, Clegg cashes the cheque, and on one of the days succeeding absents himself from the office. Meanwhile, Mr. Morrison, cashier to the firm, has discovered the defalcation, and brings the news to the Cleggs, in the hope—a faint one—that the cheque has after all not been misused. The theft, however, is brought home, and after long argument Clegg's wife, believing her husband's explanation that his responsibility for bad debts, some foolish gambling in the hope of retrenchment, and other man-like follies, are responsible for his downfall, undertakes to pay back the money, a sum of £140. Gradually, by a series of dramatic disclosures, the truth comes to light. He has stolen the money, not to pay his gambling debts, but for the woman, Kitty. Jane stands appalled by the completeness of his contemptible resort to lying and treachery. Nevertheless, she adheres to her payment of the money, to keep him out of gaol; and when she finds that the stolen money is practically still in his possession, his object being to go with Kitty the next day to Canada, she crowns her endurance by quietly relinquishing him to a new life with another woman, who obviously is better fitted for his temperament than himself.

Clegg's own explanation that his wife has been all along too good for him is borne out by the character of Jane, who found an admirable interpreter in Miss Sybil Thorndike, her suggestion of strength and depth of feeling behind the hardened reticence of her manner being extremely well done. The rôle of Clegg was filled in clever style by Mr. Bernard Copping, who made the most of the various strenuous crises that occurred. A really capital rendering was given also by Miss Clare Greet as Mrs. Clegg, with her effusive motherly affection, and her acerbous resentment of any aspersions against the honour of her son. In connection with the latter outstanding personality of the play, Mr. Morrison's protestations and clerkly dignity under attack were cleverly portrayed by Mr. Ernest Haines; and a smart and amusing impersonation of the vulgar bookmaker, Mr. Munce, was given by Mr. Eliot Makeham. The children, Jenny and Johnnie, who at moments of the play are made to maintain a truly realistic pitch of objectionable intrusion, were satisfactorily impersonated by Miss Mabel Salkeld and Master Tommy Nickson. The play was awarded a gratifying reception.

### "THE AVERAGE MAN."

A Comedy, in Three Acts, by Kenelm Foss, Produced for the First Time at the Royalty Theatre, Glasgow, on Monday, April 21, 1913.

Josephine Fladgate .... Miss Elaine Sleddall
Sally ..... Miss Sybil Noble
Marion ..... Miss Ruth Mackay
John Morland ..... Mr. Richard Fielding
Geoffrey Claris ..... Mr. Kenelm Foss
The Gardener ..... Mr. Mawson
Jim Davis .....Mr. George Etton

Mr. Alfred Wareing is signalising the last week of his present repertory season by the production of the above new play. The story tells of the unhappy love affairs of Marion, who, twelve years before the play opens, had fallen in love with, and married, a romantic, attractive idler, who neglected her, was unable to support her, joined the Army, and had to be bought off, and latterly died, leaving his young widow, after ten years of matrimony, as romantic as ever. After eighteen months of widowhood she again falls in love, with another poetic, romantic, and even more unstable type of dilettante lover, with no income, no prospects, and no ambition to achieve either. In the circumstances, John Morland, Marion's "devout lover" and faithful friend all through, feels called upon to try, at least, to prevent a second mistake. He takes counsel with Josephine Fladgate in the matter, and their only difficulty is that the more they point out the undesirable traits of Marion's new love, the more fascinated she is with the romance thereof. However, Geoffrey Claris, with his unfortunate temper and his want of stability, himself provides the solution of the affair. He quarrels with Marion's two guests, has a tiff with Marion, and rushes off to console himself by flirting with some village hoyden, and then befriends and releases a tramp who has been caught stealing the spoons in Marion's house. He treats the tramp to whisky and biscuits, becomes enamoured of the life on the open road, and after inviting a lot of Bank Holiday trippers, and a street organist to desecrate the lawn with their rowdy amusements, he packs his knapsack and bidding goodbye to Marion, slips out of her existence in the same butterfly manner as he had entered it. John Morland seizes the opportunity to assure Marion that he is the steady, reliable husband who alone can make her happy, and in reply is told to "wait a little, as she is so recently again a widow," with which promise of a happy ending the play concludes.

Though cleverly written, and with some good sketches of character, the piece is rather thin and inconclusive as a whole. It hardly satisfies the average audience, suggesting more a prologue than a complete play. The acting of the seven parts comprising the cast was excellent. Miss Ruth Mackay as the still youthful and romantic widow was charmingly natural, and made the character really consistent and life-like. As Geoffrey Mr. Kenelm Foss, the author of the play, gave a very clever and convincing study of the lover of artistic temperament, who flies into a passion when his sweetheart's toothache jars upon his poetic moods! Miss Elaine Sleddall and Mr. Richard Fielding as Josephine Fladgate and John Morland, the two ordinary and sedate level-headed people, acted with quiet and incisive force. Miss Sybil Noble was amusing as a privileged old servant; Mr. George Etton gave a neat character sketch of the tramp burglar, Jim Davis; and Mr. Mawson as the Gardener completed a good cast. The play was produced by the author and Mr. Alfred Wigley, and, at the conclusion the applause was very hearty, Mr. Kenelm Foss being accorded several recalls.

The new play was followed by another three-act play, "Light o' Love," by Arthur Schnitzler, which, despite the late hour at which it finished, kept the audience keenly interested from the first scene to the last. It was splendidly acted by Mr. Frederic Sargent as Fritz, and Miss Dorothea Desmond as Christine, the two tragic lovers of the story. Miss Dora Harker gave a notable performance as Mizi, the frivolous and light-hearted companion of Christine. Mr. Frank Conroy was good as Theodor, and Mr. H. A. Saintsbury as Christine's father and also as A Gentleman, who latterly kills Fritz in a duel, gave excellent renderings of both parts. Miss Gertrude Sterroll as an obtrusive neighbour and Miss Sybil Noble as an inquisitive young girl, lent able support. The play was produced by Mr. H. A. Saintsbury.

### "HIS HONEYMOON."

Dramatic Episode, by G. W. Clifton, Produced at the Theatre Royal, Bury, Lancs, on April 21.

John Robertson .....Mr. Colston Mansell
Irene .....Miss Madge Trenchard

John Robertson, the young nephew of a millionaire shipowner uncle, has become enamoured of and hastily married, unknown to his relative, a pantomime artiste, and we find them on the day of the honeymoon installed in a fashionable West End hotel. Robertson has led his wife to believe that he has married with the full consent of his uncle, upon whom he is entirely dependent. The wife, however, has a strong suspicion that this is not so, and Robertson eventually admits that he has misled her. Irene intimates that so far as she is concerned it has been an absolutely loveless marriage, and she only entered into it in order to gratify her desire for luxury and position which an alliance with Robertson would bring. In the midst of protestation on the part of the husband a letter arrives from the uncle from whom he expects so much, stating that in consequence of his rash act in marrying a pantomime fairy queen he absolutely disowns him, and encloses a cheque for £500, which is promptly secured by the wife. Robertson now sees the true character of the woman, who flies into a passion, and immediately states her intention to leave him. So great is his disappointment that he proceeds to an adjoining room and shoots himself, and the wife falls in a dead faint.

The playlet was well received, and met with hearty applause, and Mr. Clifton is to be complimented upon his first effort. Mr. Coltson Mansell as John Robertson and Miss Madge Trenchard as Irene did full justice to their parts.

### "THE HOME-COMING."

TO THE EDITOR OF THE ERA.

SIR,—You notice a play entitled "The Home-Coming," in last Saturday's "Era," produced at the Abbey Theatre, Dublin. I should like to point out that the main idea is almost identical with "The Candle," which was produced at Crouch End Hippodrome, May 30, 1910, and since then played forty weeks in London. The piece was duly copyrighted and licensed by the Lord Chamberlain.—Yours faithfully,

TOM STANLEY.

95, Talfourd-road, Peckham, S.E.
April 24.

## "THE CHAPERON."

Farce, in Three Acts, by Jocelyn Brandon and Frederick Arthur, Played for the First Time on any stage at the Devonshire Park Theatre, Eastbourne, on Monday, April 21.

Hilary Chester .....Mr. Cyril Keightley
Hon. Algernon Brockenhurst .....Mr. Lawrence Robbins
Christopher Pottinger, M.P. ..Mr. E. Dagnall
Admiral Peter Maxwell ....Mr. M. R. Morand
Colonel Redwood .....Mr. Howard Sturge
Paul Kominski .....Mr. Edward Irwin
Schwarz .....Mr. J. Parish Robertson
Butler .....Mr. Lambert Plummer
Page Boy .....Mr. Maurice Edmonds
Rosamond Gaythorne .....Miss Ethel Dane
Louisa Pottinger .....Miss Helen Haye
Harriet Maxwell .....Miss Ada King
Doris Mayne .....Miss Mary Dibley
Curtiss .....Miss Violet Graham

(FROM OUR OWN CORRESPONDENT.)

Mr. Louis Meyer's company has every reason to be pleased with itself, for on the night of the production a crowded house displayed its merriment in degrees varying from gentle laughter to hearty hilarity, and its appreciation by calling for curtain after curtain at the end of each act. Farce makers owe a great debt to the inventor of lying, for a tarradiddle spoken on the spur of the moment, as occasion seems to demand, may have such far-reaching consequences and lead to such complications in the attempt to live up to what is false that fun rolls merrily along from one lie to another.

Paul Kominski is the proprietor of the smart and up-to-date Restaurant Royal, where an official chaperon is a permanent member of the staff. Should a lady and gentleman be enjoying a dinner tête-à-tête in this original restaurant, and should a jealous wife or inquisitive friend suddenly appear, the chaperon at once assumes the position of the lady's husband, and all suspicion of a surreptitious dinner for two is averted. Now a couple of regular patrons of this establishment are two of the "nuts," Hilary Chester and the Hon. Algernon Brockenhurst. Hilary's financial position is not sound, and he and the charming lady, Doris Mayne, to whom he is engaged, have agreed not to see or communicate with each other for twelve months. This arrangement will be a test of their love, and give Hilary time in which to improve his position. The Hon. Algy, too, is engaged to a delightful lady, Rosamond Gaythorne, and though Algy and Rosie love each other very much, the former, whose penury is very marked, is quite willing to stand in the background while Rosie is attempting to inveigle a gay but influential old M.P., Christopher Pottinger, into giving his "friend" Algy a lucrative appointment as a secretary. Old Pottinger has an appointment to dine with Rosie at the Restaurant Royal, but all the private rooms being under repair, the M.P. and Rosie are compelled to dine in the vestibule, while, for the sake of appearances, the services of the official chaperon are requisitioned. But, alas! this very useful person has suddenly taken himself off to Brighton, where he hopes to recover from the effects of having to partake of several lunches, teas and dinners each day. Hilary Chester offers to take up the position, and he is almost at once required to act the part of husband to Rosie and friend to Pottinger. Hilary enjoys his new duties immensely, and finds no difficulty in showing devoted attention to Rosie, much to the disappointment and disgust of Pottinger. Suddenly Mrs. Pottinger, her brother, Admiral Peter Maxwell, and Harriet Maxwell appear, to the consternation of Mr. Pottinger. However, Hilary Chester and Rosie are introduced to the family circle as Mr. and Mrs. Wellington-Jones, while Mr. Pottinger whispers in an aside that Mr. Jones is a powerful and influential politician, who will, beyond a doubt, procure a knighthood for Pottinger.

Mrs. Pottinger determines to at once help on the cause, and insists upon "Mr. and Mrs. Jones" accepting an invitation to visit the country residence of the Pottingers on the following Sunday. Hilary and Rosie duly appear at Crowe Nest as man and wife, and amongst the first persons to whom he is introduced is his fiancé, Doris Mayne. The shock of finding Hilary apparently married nearly causes her to collapse, and Rosie, too, grasping the situation, is overcome. Hilary and the whole family are now busy applying restoratives. Harriet Maxwell, an inquisitive and persistent Suffragette, soon scents a mystery, and at the first opportunity turns out Rosie's handbag. Here she discovers that Rosie is an actress, and that she has written a letter to Christopher Pottinger making the appointment for the dinner at the Restaurant Royal in the previous week. Harriet now concludes that "Mrs. Jones" is false to her husband, but Harriet receives another shock when she finds "Mr. Jones" kissing away the tears of Doris Mayne. Hilary at once explains the situation by saying he is a detective from Scotland Yard, and in his most official tone he forbids Harriet to say one word about the matter, as it would interfere with the course of justice. "Mr. and Mrs. Jones" are now most anxious to get away from any further troubles, but misfortune has dogged them, for the motor-car which was to convey them to the station a dozen miles away has broken down hopelessly, a violent thunderstorm comes on, and renders all telephonic communication impossible: there is no remedy, "Mr. and Mrs. Jones" must stay the night. Beds, pillows, and sheets are hastily procured, and the bedroom is being quickly prepared, but just as matters are taking a serious turn the Hon. Algernon appears with his motor-car. Christopher Pottinger anxiously jumps at this chance, and if Algy will drive "Mr. and Mrs. Jones" back to town, the M.P. will then and there appoint him his secretary. Algy, of course, sees his Rosie posing as Mrs. Jones and his friend Hilary as the husband However, Hilary promises to explain everything, and accompanies Rosie and Algy back to town, still acting as the chaperon.

Mr. Cyril Keightley played the part of Hilary Chester with much spirit and cleverness, and his bright, buoyant manner left nothing to be desired in a very attractive performance. Mr. E. Dagnall's excellent, experienced work as Christopher Pottinger was invaluable, while his anxiety and nervous fears of being found out caused much laughter. Mr. Lawrence Robbins got a deal of quiet effect and character into the rôle of the Hon. Algernon Brockenhurst; Mr. M. R. Morand extracted all the available humour from the character of Admiral Peter Maxwell; Mr. Howard Sturge looked and acted well as Colonel Redwood; and Mr. Edward Irwin did good, sound work as Paul Kominski. Miss Ethel Dane was a delightful and charming Rosamond Gaythorne, whose dainty and effective work deserve a special note of appreciation; Miss Helen Haye, too, is to be congratulated upon a delightfully sound and pleasing contribution as Louisa Pottinger; Miss Ada King, both in acting and appearance, gave a realistic and convincing picture of the inquisitive, hard and businesslike Harriet; Miss Mary Dibley filled very gracefully the part allotted to her, Doris Mayne; and Miss Violet Graham was completely satisfactory as Curtiss.

Mr. Leonard Willoughby is presenting "The Lady Slavey" at the Hippodrome, Ealing, this week. In its altered form, with several interpolated numbers of a novel nature, and resplendent with new dresses, the piece is attracting large and enthusiastic houses.

## THE REHEARSAL COMPANY AT CLAVIER HALL.

The fifty-third performance of the Rehearsal Company, founded and directed by Mr. Clive Currie, for the study of Shakespeare and modern drama and the introduction of new plays, was given at the Arts and Dramatic Club, Clavier Hall, on Sunday evening last. The most interesting feature of the evening was the first appearance of the Juvenile Rehearsal Company, all the members of which are under 16 years of age, and their performance of the lyric drama, "King René's Daughter," translated from the Danish by the Hon. Edmund Phipps, certainly reflects great credit on their instructor. The cast was composed entirely of girls, and many of them proved themselves actresses of decided promise. Their elocution was uniformly good, and in many instances they acted with considerable conviction, and always with sincerity and intelligence. Miss Tessie Parke bore herself bravely as Tristan, and spoke her lines with admirable expression and point, her impersonation throughout being a distinctly meritorious one; Miss Iris Witte gave a prettily pathetic portrayal of the blind Iolanthe; Miss Elise Claire did excellently as Sir Almeric; Miss Susie Hudson was appropriately mysterious as the Moorish physician, Ebn Jahia, a clever impersonation for so young a girl; and Miss Elaine Goode as King René, Miss Madge Faucheux as Geoffrey of Orange, Miss Hermione Lester as Bertrand, and Miss Phyllis Laine as Martha each did praiseworthy work. An introduction was capitally spoken by little Miss Violet Faucheux.

Next came a new comedy by A. W. Davidson, entitled

### "THE TOAST."

John Savile .....Mr. Clive Currie
"Jimmy" Knowles .....Mr. Charles Daniell
Mrs. Savile .....Miss Dorothy Dale
Maggie .....Miss Florence Neville

This was enacted by grown-ups, and would doubtless have been more convincing had some of the players been surer of their lines. John Savile has invited to dinner his friend, "Jimmy" Knowles, but has refrained from telling Mrs. Savile that Jimmy is to be their guest that evening. One soon guesses the reason of her embarrassment when she hears that Jimmy is coming, and the meal which follows is evidently a most uncomfortable one for two of the trio. Savile himself is most profuse in his hospitality to his guest, and sarcastically attentive to his wife. The conversation mainly turns on the way each has spent the day. "Jimmy" has been flying at Brooklands; the wife has been attending a meeting at a political club; and Savile has been hard at work at his stuffy old office. Thus each asserts. And then Savile gets up and says he has a toast to propose. "Here's to us liars," he exclaims, lifting his glass. The game is up; he is quite aware that his wife and Jimmy have been to a matinée together that afternoon, for he was there and saw them. The guilty couple each make a hesitating denial, but Savile will have the truth, and eventually they confess. Jimmy is shown the door; Savile announces his intention of spending the remainder of the evening at the Empire; and the distressed wife is left alone.

Mr. Clive Currie, apart from being unfamiliar with his lines, gave a capital impersonation of John Savile, and the embarrassment of the wife was skilfully suggested by Miss Dorothy Dale, excellent throughout as Mrs. Savile. Mr. Charles Daniell did fairly well as Jimmy Knowles, and Miss Florence Neville completed the cast as Maggie, the maid.

The concluding item of the evening was "'Op o' my Thumb," in which Miss Nell du Maurier gave a perfect little study of Mme. Didier. Miss Christine Silver submitted a clever and finished impersonation of poor little Amanda, and Mr. Clive Currie repeated his capital portrayal of the good-natured Cockney, Horace Greensmith.

## THE ACTING OF BARNEY BARNATO.

A REMINISCENCE.

In that bright journal, "South Africa," Mr. Sutton Vane, the dramatist, who died recently, says reminiscently of Barney Barnato:—"He was the best amateur melodramatic actor I ever met. A little rough; so is a diamond, but the fire is there. He played Claude Frollo in Victor Hugo's 'Esmeralda' splendidly, I playing Quasimodo, the hunchback, with him. In the great scene on the parapets the hunchback tries to throw the monk (Frollo) into the street. Mr. Barnato resisted vigorously. He seized me by my hump, which came off in his hand. It was a sponge bag stuffed with various articles. He shook his fist at me, and then, with a quiet smile, threw the hump from the cathedral roof. Looking over, he exclaimed, 'Good heavens, I have killed a policeman.' Tremendous round of applause from the audience. 'Ah!' said he, 'I shall play at the Lyceum, London, yet.' If he had I believe he would have come out on top."

Mr. C. Leveson Lane will go out again in the autumn to play the Gay Lord Quex in Mr. Charles Stretton's company.

The York Amateur and Dramatic Society are this week presenting the comic opera, "Dorothy," at the local Theatre Royal. Miss Ena Palmer, who makes her first appearance on the stage, is a charming vocalist, whose voice and culture enable her to give an excellent interpretation of the title-rôle. Mrs. R. N. Inglis is bright and animated in her representation of Lydia Hawthorne. Miss Dorothy A. Howard is an excellent Phyllis Tuppitt, and sings in pleasing style. The part of Mrs. Privett hardly affords sufficient scope for so charming an actress as Miss Ivy Garland. Mr. Harold Oxtoby as John Tuppitt is excellent. The fine tenor voice of Mr. Hubert Dryland is heard to great advantage in the part of Geoffrey Wilder, and he is ably supported by Mr. R. N. Inglis as Harry Sherwood, who has the house with him in the song, "Queen of my heart." The well-known amateur, Mr. J. Harry Jeffrey, received a most cordial welcome, and as Lurcher set the house in roars of laughter by his songs, quaint mannerisms and witticisms. The music of the augmented orchestra, under Mr. Reginald Rose, is exceptionally good. The high standard of merit attained indicates the painstaking work of Mr. Harry Leffler, under whose supervision the opera was produced.

The Opéra Comique, Paris, has given us two novelties, the first of which, "Le Pays," is by M. Le Goffic, with music by M. Ropartz. Breton fishermen are deeply attached to their native soil, and in the first tableau we see Tual, a Breton sailor, shipwrecked on the Iceland coast. Jörgen, an old Icelander, and the latter's daughter, Kaothe, nurse the wounded man during several months, after which Tual marries the girl, and a child is born. Jörgen, however, only gave his consent to his daughter's marriage on condition of Tual holding his hand above the Hrafuaga and swearing to adopt Iceland as his future home. The Hrafuaga are an immense swamp, frozen in winter and moving in spring, which according to tradition, would engulf Tual should he prove false to his vow. Tual has no intention of doing so, but he thinks all day long of his beloved Brittany, and one night, when he secretly leaves his home, he loses his way in the swamp, and is drowned. The music, very sombre in tone, is well suited to the action.

## MOTOR NOTES.

Many people have already been killed or injured by the very common accident of starting the machine with the gear not in neutral. The latest mishap of the kind occurred in Paris on Saturday last week, when Mme. Isadore Duncan was bereft of her two young children in very distressing circumstances. Madame Duncan will always hold a distinguished place in the annals of the art of dancing, and many will remember the sensation which she created in artistic circles on the occasion of her first appearance in London some thirteen years ago now. Dancing of her kind was not so well known then as at present, and she attracted the attention and won the praise, therefore, of a pioneer. At that time her performances were given more or less in private—on several occasions at what was then the New Gallery. The tickets cost a guinea, the entertainment began at the unusual hour of ten o'clock, and various distinguished people displayed their interest in the undertaking by prefacing Mme. Duncan's performances with addresses on the subject of her art. On one occasion when she gave a Botticelli evening it was Sir William Richmond who spoke; on another, when she interpreted music, Sir Hubert Parry. The performances were very delightful, and since then Mme. Duncan has won fame all over Europe. Mme. Duncan is an American lady by birth, the daughter of a San Francisco banker. The following letter will draw the attention of motorists to a new device for minimising the danger above alluded to:—

TO THE EDITOR OF THE ERA.

Sir,—Motorists who read of the sad accident of Saturday last, which resulted in the death of Mme. Duncan's two little children and their governess, must realise that they themselves are frequently subject to the risk of a similar accident.

For the benefit of those motorists who do not know of a little device which makes such accidents impossible, I should like to say that I have had one fitted to my car for a few shillings, with the result that it is impossible to engage the starting-handle while the gears are in any position other than neutral. Accidents like that of Saturday are constantly occurring, and the time has come when all car owners should have this device fitted to their cars. I shall be pleased to send further particulars to anyone interested.—Yours faithfully, H. WARDILL.

The Pulpits, Carshalton. April 22, 1913.

**Stelastic Tyres: The Problem of the Non-Skid Tyre Solved at Last.**

The application list for shares in Stelastic Tyres, Limited (capital £200,000, of which there is now an issue of 100,000 Ordinary shares of £1 each at par), closes to-night. The Stelastic tyre marks an entirely novel idea in tyre construction, and from the tests made it appears to be very effective. The company claim to have the only method of incorporating steel and rubber, so as to render the separation of one from the other impossible, at the same time giving a perfectly armoured tread combined with an excellent non-skid surface. These qualities, together with an increased life, have been vouched for by that dominating and exacting authority, the R.A.C., and by practical demonstration on the motor-'bus. The certificate given by the R.A.C. to the effect that after 5,000 miles tried no cuts or punctures were found is beyond dispute. According to the letter from Mr. W. B. Richardson, who, we understand, is the practical director of the New Central Omnibus Company, a set of tyres after doing over 6,000 miles show little signs of wear, while the drivers of the 'bus have reported that no skids have been experienced.

This latter point is of great importance, and, if it can be said that Stelastic tyres have solved the question of the motor-'bus skid, there should, indeed, be a great future before them. Anyway, the Scotland Yard authorities have taken them seriously, and the L.G.O. have thought fit to place an order for six sets to be fitted, so that there is, at last, a possibility of doing away with the appalling number of 'bus accidents which occur each year. The motorist usually thinks of the pneumatic tyre, and does not take into consideration the vast amount of money spent each year by the users of commercial cars and omnibuses. The directors, in estimating the profits, are leaving out all question the profits arising from this commercial business, not including it as even in sight. The Board of the company are business men, and are connected with such well-known concerns as to assure careful consideration for the prospectus.

## BOOKS RECEIVED.

"Pall Mall Magazine," May. Price 6d. net. Published by Iliffe and Sons, Ltd.

"The Windsor Magazine," May. Price 6d. Published by Ward, Lock and Co., Ltd.

On Friday "Bought and Paid For" reached its fiftieth performance at the New Theatre.

TO go Anywhere and Everywhere with reliability and comfort Ring up 5600 MAYFAIR and hire a

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THE DAIMLER COMPANY, Ltd. (Hire Department), 78, MARYLEBONE LANE, W.

# THEATRICAL GOSSIP

Mr. George Edwardes is to be heartily congratulated on winning the City and Suburban with Drinmore, especially as he made no secret of his belief in the colt. Drinmore was bred in Ireland. He failed to win a race as a two-year-old, but started the next season with a victory, and afterwards ran second to Shanballymore in the Irish Derby. Last year he was seen out nine times, and lost on every occasion. Drinmore's next engagement is the Jubilee Stakes, and with a 10lb. penalty his weight is increased to 8st. 11lb.

Mr. Martin Harvey has secured the Prince of Wales's Theatre for his forthcoming London season, and will begin operations there after "The Handful" has run its course. Mr. Harvey will start with "The Taming of the Shrew," of which he has a special version. During his recent visit to Berlin Mr. Harvey witnessed a performance of Reinhardt's production of Tolstoy's "The Living Corpse," of which he thought so highly that he immediately made arrangements for its presentation in England.

At the mass meeting of the Actresses' Franchise League for the purpose of "calling on the Government to enfranchise women" at Drury Lane on Friday afternoon next, the chair will be occupied by Lady Willoughby de Broke. The list of speakers includes Miss Lena Ashwell, Miss Compton, Miss Gertrude Elliott, Miss Eva Moore, Mrs. Madeleine Lucette Ryley, Mrs. Arncliffe Sennett, and Miss Irene Vanbrugh. A number of well-known actresses, including Miss Marie Tempest, Miss Ellen Terry, and Miss Evelyn D'Alroy will support the movement by their presence on the stage. Mrs. Gertrude Forbes-Robertson, president of the League, is one of the signatories of the petition to the House of Commons which was presented on Tuesday by Lord Robert Cecil.

There are seven and twenty fine shows, freaks, and competitions preparing for the Theatrical Garden Party on June 3 at the Royal Hospital Gardens, Chelsea, and most of them are novelties. Sir Joseph Beecham is sending an opera troupe to murder tradition in a merry burlesque called "A Modern Marguerite"; there is to be a "Museum of Shakespearean Relics" and other theatrical curiosities; and one of the most captivating of all the shows will be a model stage—complete in every detail—which has been made by an actor, Mr. J. Dickson-Kenwin, who will give demonstrations of the working of the model during the afternoon. Miss Nancy Price is directing the exhibition. Mrs. Kendal and Miss Winifred Emery will preside at the cigarette châlet, and a pantomime revue, "Hallo, Cinderella," will be under the direction of Mr. Robert Courtneidge, an original music hall revue having been organised by Mr. Arthur Aldin and Mr. Fred Farren.

Mr. J. M. Barrie's new play, "The Legend of Leonora," has been accepted without being read by Mr. Charles Frohman, who will produce it in London at the beginning of the autumn season. "Mr. Barrie has written the play—a modern comedy," says Mr. Frohman, "at my request, and it is certain to be good. Any play by Mr. Barrie I would accept in the same way. And I believe the public would prefer not to know what Mr. Barrie has written until they see the play."

The cast of Miss Ethel Irving's revival of "Lady Frederick" at the Globe Theatre to-night includes Miss Ethel Irving, Mr. Woodall Bird, Mr. C. M. Lowne, Miss Henrietta Watson, Mr. Langholme Burton, Mr. Thomas W. Weguelin, Mr. Percival Stevens, Miss Barbara Everest, Mr. Townsend Whitling, Mr. Eric Mareo, Miss Florence Wood, Mr. Hubert Dane, and Miss Mignon O'Doherty. "Lady Frederick" will be preceded by Wilfrid T. Coleby's clever one-act play, "Her Point of View," with Miss Beryl Mercer in her original part.

On Saturday last, at St. George's Church, Bloomsbury, the marriage took place of Mr. Lionel Atwill (of the "Milestones" company) and the charming Miss Phyllis Relph. There was a large gathering of professional and other friends at the church, and afterwards at the reception at Halsey House, the bride's home. The service, which was fully choral, was conducted by the Rev. H. A. King (cousin of the bridegroom) and Mr. Spencer G. Mayer, another friend, presided at the organ. The numerous valuable presents received by the bride testified to the high estimation which the talented young actress deservedly enjoys amongst a large circle of friends.

Mr. Charles Frohman, who returned to London on Saturday, says playwriting in Europe is suffering from a plague of words. This plague is the paralysis of play-writing. People go to the theatre to see first and to hear afterwards. Actions always speak louder than words, even on the stage. The real playwrights of to-day never give a thought to "preparation," but get quickly to their subjects and compel their characters to accomplish all necessary preparation in situations. Speed in getting to the heart of a subject has become such a national taste that it amounts to a national demand. To-day the author who jumps quickest into his subject wins quickest.

Mr. Reginald Geard, the honorary secretary of the Savage Club, has received a cheque for £61 8s., from Mr. Leonard Rayne, a member of the club, which, at his request, Mr. Geard has handed over to the Lord Mayor for that portion of the Captain Scott Memorial Fund which is devoted to the relief of the widows and relatives of those lost in the Antarctic expedition. An attractive entertainment was organised by Mr. Leonard Rayne at the Standard Theatre, Johannesburg, on March 13, which resulted in the profit of the sum which he has forwarded.

For the revival of "Strife" at the Comedy Theatre on Saturday, Mr. McKinnell, whom the author considers practically essential to the part of John Anthony for the London production, has been engaged. Mr. J. Fisher White will again be the David Roberts, and Mr. Owen Roughwood will appear in his original part of George Rouss. Others engaged are Mr. Fred Cremlin and Mr. Charles Kenyon; Mr. Luigi Lablache will appear as Scantlebury; Mr. Fred Cremlin as Henry Thomas; Mr. Charles Kenyon, Harness; Mr. Athol Stewart, Edgar Anthony; Mr. O. B. Clarence, Henry Tench; Mr. Bassett Roe, Wanklin; Miss Renee Kelly, Enid; Miss Dora Barton, Annie Roberts; and Mr. Kenneth Douglas, Frederic Wilder. The scenery will be the same as that seen at the Haymarket.

Mr. J. B. Mulholland has arranged with Mr. Frank Weathersby to conduct a summer season for him at the Wimbledon and King's Theatres. The opening plays will be "A Soldier and a Man," "The Second In Command," "The Harbour Lights," and other favourite plays.

Mr. Bertie Wright, the honorary treasurer of the Actors' Association of Australasia, hopes to come "home" for the autumn season to 42, Stanley-gardens, Belsize Park, Hampstead. The statement of receipts and expenditure of the Association for the period ending Feb. 5, 1913, shows a balance of £367 6s. 6d. at the bankers.

Mr. Percy Hutchison, who, through illness, has been unable to appear with his company for the last three weeks, will reopen on Monday at the King's Theatre, Glasgow, in "Brewster's Millions," proceeding in the following week to the Lyceum Theatre, Edinburgh. The company will appear on Whit Monday at the Princes Theatre, by arrangement with the Messrs. Melville. In addition to "Brewster's Millions," Mr. Hutchison contemplates reviving "Omcer 666" and other plays from her repertoire during his London season.

On Monday "Prunella," Laurence Housman and Granville Barker's charming play, with music by Joseph Moorat, will be staged again at the Gaiety Theatre, Manchester. Mr. Dennis Neilson-Terry, who has been playing Romeo at the New Theatre, has been specially engaged to play the part of Pierrot. Miss Marie Royter will again play Prunella and Mr. Jules Shaw Scaramel. Mr. J. H. Foulds, the composer of the music for "The Whispering Well," will conduct the augmented orchestra. Preceding "Prunella," a new one-act play, "The Dream Child," by W. Oliphant Down, will be staged for the first time. "Prunella" will be played for a fortnight, and will be the last play Miss Horniman's company will be seen in at the Gaiety.

The Pioneer Players give their fifth and last performance this season on Sunday, May 18, at the Little Theatre, when a triple bill will be presented, consisting of "The Last Visit," by Sudermann; "Mese Mariano" ("The Month of Mary"), by Salvatore di Giacomo; and "The Great Day," by Cecil Fisher. The performance will be under the direction of Miss Edith Craig.

The Croydon Repertory Theatre will stage on Monday Mr. Charles McEvoy's comedy, "The Situation at Newbury," which was produced at Liverpool in March last year. The cast on this occasion will comprise Miss Pearl Keats, Miss Alison Gillies, Mr. William Stack, Mr. John Napper, Mr. Stanley Lathbury, Mr. James Gelderd, Miss Madge McIntosh, and Miss Kitty Woodbridge.

A special matinée of "Hamlet" was given on Wednesday (Shakespeare's birthday) by Mr. Forbes-Robertson, at Drury Lane. Next week "Hamlet" will be played on Monday and Wednesday evening and Saturday afternoon, May 3; "Mice and Men" on Tuesday, April 29; "The Passing of the Third-Floor Back," followed by "The Sacrament of Judas," on Thursday, May 1, and Saturday evening, May 3; and "The Light That Failed" on Friday evening, May 2. Mr. Forbes-Robertson has selected May 5 for his first London appearance at Drury Lane as Shylock in "The Merchant of Venice." Miss Gertrude Elliott will play Portia; Mr. Basil Gill has been secured for the part of Bassanio; and Miss Audrey Ford will be Nerissa.

Mrs. Warner, wife of Mr. H. B. Warner, son of the late Charles Warner, was killed on Sunday at Seaford, Long Island, near New York, and Mr. H. B. Warner, who has been playing the leading rôle in the "Ghost Breakers" at the Lyceum Theatre there, had a narrow escape. Their car came into collision with another, and turned over, Mrs. Warner being pinned beneath it. She was taken to the hospital, where she died in an hour.

Mr. Arthur Roberts is advocating the formation of a society for the collection and preservation of cinematographic records of dramatic art. He says the cinema ought to be utilised not only for show purposes, but for providing permanent records of our representative English dramatic artistes. Such a collection would be invaluable to future students. Mr. Roberts is going to have filmed his pantomimic representations of a billiard match and of a lady at her toilet.

Mme. Phasey, formerly ballet-mistress of the Royal Italian Opera, Covent Garden, under the management of the late Sir Augustus Harris, will return to America next week to resume the position of ballet-mistress to the White City, Chicago, U.S.A. She produced six ballet divertissements at the great Amusement Park last summer, which were huge successes.

Miss Thyrza Norman was married on Saturday at Chelsea to Mr. J. V. Bryant. Both bride and bridegroom were members of the New York "Rutherford and Son" company. Mr. Robert Norman and Mr. J. Cooke Beresford were witnesses to the ceremony.

The Eccentric Club will give their always enjoyable ladies' afternoon in the Grand Hall of the Hotel Cecil on Tuesday, May 6. There is a long and strong programme of attractions.

The ages of the "Seven Sisters" of the play of that name, which Mr. Norman Trevor is to produce at the Savoy Theatre on or about May 14, range from twenty-three to ten. The four principal characters will be played by Miss Enid Bell, Miss Heather Featherstone, Miss Peggy Fitzmaurice, and Miss Laura Cowie; while as the three younger sisters Miss Florence Pigott, Miss Olive Walter (the original Tyl-Tyl of "The Blue Bird"), and Miss Mattie Block have been engaged, Miss Mary Rorke being cast to play the mother of this family. The cast includes Mr. Edmund Maurice, Mr. Sam Sothern, Mr. Ernest Thesiger, Mr. Bertram Steer, Mr. Arthur Cleave, and Mr. Norman Trevor himself.

After a lapse of some three years Mr. Richard Henry Lace has renewed his acquaintance with Polonius and the First Gravedigger, in which parts he is appearing to-day at the Broadway Theatre.

When Miss Marie Tempest first produced "The Handful" at the Prince of Wales's some of its features evoked severe criticism. The play has been practically rewritten, and the new version gives general satisfaction.

The Criterion Theatre Company, including Mr. H. V. Esmond and Miss Eva Moore, will give a flying matinée performance of "Eliza Comes to Stay" at the Prince of Wales Theatre, Birmingham, on Tuesday. The company will travel by the Great Western Railway Company's noted two-hour expresses, and will leave Paddington at 11.5 a.m., reach Birmingham at 1.5 p.m.; returning from Birmingham at 4.50 p.m., and reach Paddington 6.50 p.m. The company will perform at the Criterion Theatre as usual the same evening.

Mme. Perard-Petzl, who created the difficult part of Rosina in "Oberst Chabert," the new Covent Garden production, on Thursday evening, is half German and half Italian. Although only four years on the stage, she has mastered the record number of sixty rôles, in which she has appeared with success at Hamburg, Vienna, and Munich. Curiously enough, her sisters are also accomplished singers, the quartette being known in Vienna (their home) as "the four singing sisters." Mme. Perard-Petzl has been decorated by the Duke of Saxe-Coburg-Gotha. After her London appearance she leaves for Munich, where she has been engaged as principal soprano for the Wagner and Mozart festivals about to take place in May.

Melodrama of a most exciting character, in the popular shape of "When London Sleeps," is to be the attraction next week at Kelly's Theatre, Liverpool. Mr. Tom H. Taylor's company is to present this capital drama, and it is rather interesting to note that one of the members of the company has the responsibility of bearing the name of Charles Dickens. Among the personnel are Mr. Harry T. Wood, Miss Florence Halton, Miss Grace Emery, Mr. Sydney Arthur, etc.

"The School Mistress" is doing well at the Vaudeville, but the programme will soon be still further strengthened by Miss Hilda Trevelyan's appearance in a new one-act play by Mr. Anthony Wharton.

After a record week at Aberdeen and another at Greenock, Mr. Harry M'Kelvie's pantomime, "Mother Hubbard," finished its prosperous run on Saturday night. In every town visited the business has been phenomenal, and at the finish of the twenty-first week it was going better than ever. On Friday night the members of the company had a farewell supper in the Hippodrome building at Greenock, with Mr. McKelvie in the chair. Amongst other interesting items on that occasion was the presentation of a gold chain to Mr. J. Randle Wilson (stage-manager) from "the boys and girls" to complete the gold watch already given him by Mr. McKelvie.

The final performances of "The Miracle" at the Olympia, Liverpool, on Saturday, were witnessed by packed audiences, and many applicants had to be turned away from the three houses. As the vast place holds 4,000 people, the total attending the forty-two shows during the three weeks' stay was much over 150,000, a record for Liverpool. A word of praise is due to the capital stage-managing of Mr. Clifford Rean, who also ably undertook the rôle of the scheming trooper.

At the fall of the curtain on Saturday evening there was great enthusiasm when the four leading ladies, Miss Clifton, Miss Bostock, Miss Playfair, and the Abbess received two beautiful bouquets each. Mr. Alfred Denville, the producer, thanked the citizens of Liverpool for the tremendous patronage they had accorded "The Miracle," and also the members of the local philharmonic socities for their services, as well as the staff and management of the theatre. He hoped to again visit Liverpool next spring. Mr. E. W. James, manager of the Olympia, also spoke of the great success that had attended the production.

Mr. Farmer Skein and Miss Estelle Stead opened to a large and appreciative audience at the Broadway Theatre on Monday, in their Shakespearean festival. Their reception was most enthusiastic.

The initial success of the new stock company at the Rotunda Theatre, Liverpool, was quite notable at the outset a week ago. It has been handsomely confirmed during this, the second week, when the audiences have been even more appreciative. For next week Mr. Matthew Montgomery has arranged to give a big revival of the popular American drama, "At Cripple Creek," the production being possible by the courtesy of Miss Ida Molesworth and Mr. Mark Blow.

Mr. Archie Selwyn is concluding his engagement as Sidney Rosenthal in "Ready Money" to-night, and will open on Monday at the Theatre Royal, Swansea, as Harry Leyton in "The Thief."

Princess Christian, the president of the Rehearsal Club, will be present at the annual meeting of the Club at the St. James's Theatre on Tuesday afternoon. The chair will be taken by Sir George Alexander, and the speakers will include Lady Beerbohm Tree, Miss Kate Cutler, Miss Eva Moore, Miss Irene Vanbrugh, the Archdeacon of London, Canon Hannay, Sir Squire Bancroft, Mr. W. L. Courtney, Mr. Edmund Gwenn, and Mr. Forbes-Robertson.

Mr. Charles Hannan's play, "A Cigarette Maker's Romance," will be played for a special week, commencing on Monday, at Brighton Palace Pier by Mr. Frank Weathersby's company.

Miss Naomi Neilson, who has just concluded her fifth engagement as Mrs. Beamish (Miss Fanny Brough's part) in "The Whip" with Mr. George Dance, has played the part 556 times—the provincial record.

Mr. H. C. Alty, the popular resident-manager of the Theatre Royal, King-street, Bristol, has been appointed manager of the New Princes Theatre, Shaftesbury-avenue, and will sever his connection with the Bristol house on May 3. Mr. Alty has been identified with theatrical affairs in the city for a long period, and an effort is, we understand, to be made to give tangible proof of Mr. Alty's popularity in the form of a benefit performance.

Mr. Thomas Rhyde's company, at present at the Theatre Royal, Belfast, will produce there on Monday a new four-act drama by Miss Jean Marvin, entitled "Mexican Hearts Aflame."

Miss Edith Cole has promised the sum of £50 towards the purchase of another horse ambulance for "Our Dumb Friends' League," for the relief of injured horses, ponies, and donkeys meeting with street accidents. Miss Cole is very anxious that this ambulance should be entirely the gift of the members of the theatrical profession, and should bear a suitable inscription to that effect. Another £70 is required to complete the purchase, and Miss Cole begs that those who will share with her in providing this ambulance should send in their contributions at once to the secretary, Arthur J. Coke, O.D.F.L. Offices, 58, Victoria-street, London, S.W.

Notwithstanding the fact that Ipswich already possesses three amateur opera companies, a fourth has been organised for a performance of "The Yeoman of the Guard," played at the Lyceum, the result being an excellent all-round show. Some of the principals were of exceptional merit, notably Mr. C. M. Phillips, whose rendering of Jack Points, both in singing and acting, was a clever piece of work. Miss Posford made a charming Elsie Maynard, but the music was rather a tax upon her voice. The same may be said of Miss Winifred Roughton, whose clever acting was quite delightful. Dame Carruthers was played by Miss Ida Wainwright. Sergeant Meryll, by Mr. A. H. Welburn, was a good performance, his rich, full voice being a feature of the play. Mr. F. W. Clayton did well as Wilfred Shadbolt. Colonel Fairfax was undertaken by Mr. H. J. Harrison at short notice. Captain A. A. Sharland was an imposing-looking Lieutenant of the Tower, and Mr. J. Frewer played Leonard Meryll. The smaller parts were well filled. The chorus numbered about 40 and had been well trained by the conductor, Mr. W. Hockey, and the stage-manager, Mr. Richard Weathersby, formerly stage-director of the D'Oyly Carte companies. The band was excellent, but at times somewhat too much for the principals. The opera was splendidly mounted, the scenery being by Brunskill and Marsh, and the costumes by B. J. Simmons and Co., of London. The performance was enthusiastically received, and deservedly so, as it was one of the best amateur displays that have been given in the town.

## "THE HARBOUR WATCH."

Original Play, in One Act, by Rudyard Kipling. Produced at the Royalty Theatre on Tuesday afternoon, April 22.

Emanuel Pyecroft, R.N. .. Mr. A. B. Murray
Edward Glass, R.M.L.I. .... Mr. G. F. Tully
Albert Blashford, R.N. Mr. Lawford Davidson
William Agg ... .... Mr. H. Lane Bayliff
Corporal Walters, R.M.L.I. Mr. W. Lemmon Warde
Jenny Blashford ..... Miss Marjorie Day

A very agreeable afternoon's entertainment was supplied at the Royalty Theatre on Tuesday, the first item being a one-act play by Rudyard Kipling, entitled "The Harbour Watch." It was a simple, anecdotal storiette of military and naval life, distinguished from others of its class by the masterly treatment of the leading character, an intemperate but good-natured private of Marines. Edward Glass, the "star" of theatricals on board his ship, has got leave to go on shore, and has indulged in the regulation orgie. While enjoying himself at a seaside village he meets the local usurer, a mean, rascally little fellow, named William Agg, who holds the inhabitants of the hamlet under his thumb, including Mrs. Blashford, the mother of pretty Jenny Blashford, the fiancée of Albert Blashford, of the Royal Navy. He has overstayed his leave, and become, as he believes, a deserter, in order to help Jenny and her mother through their difficulties; and Agg, on whom Glass has imposed himself as a sergeant, gives Edward half-a-sovereign to arrest his rival—for Agg has cast his snaky eye on Jenny, and wants to force her to become his bride. His repulsive plan is, however, frustrated by a kindly old sailor, Emanuel Pyecroft, who discovers that Albert is not, technically, a deserter, his ship, which had started for the Australian station, having put back for repairs. Pyecroft is an old friend of Glass's, and between them they find circumstantial evidence to show that Agg has been "harbouring" Albert, and the little man is frightened into paying £50 to be let off a trial. Agg loses Mrs. Blashford's promissory note to him for a debt of £20 in the confusion; and Glass hands over to Jenny the £50 blackmail to start housekeeping with. Albert, however, after severely castigating Agg, returns to the Navy for two years, till he shall obtain promotion.

The success of the piece was the admirable performance of the part of Edward Glass by Mr. G. F. Tully, who was the magnificent but intemperate Marine to the life, and made Glass a very popular and amusing personage. Mr. A. B. Murray gave a natural and easy impersonation of Emanuel Pyecroft; and Mr. Lawford Davidson was satisfactory as Albert. A clever little character sketch was supplied by Mr. H. Lane Bayliff as William Agg, his make-up being very artistic; and Mr. W. Lemmon Warde was easy and efficient as a Corporal of Marines. Miss Marjorie Day looked very pretty as Jenny Blashford, and acted with much fire in the emotional passages and great sweetness and charm in the quieter ones. A sunny seacoast scene was effectively supplied by Mr. George Sackmann, and the piece was smartly and smoothly produced by Mr. Frank Vernon. It had a very hearty reception, and at the close Mr. Tully had to announce that the author was not in the house. "The Harbour Watch" was followed by a comedy in three acts, by St. John Hankin and George Calderon, entitled

"THOMPSON."

Mrs. Vaughan ..... Miss Lottie Venne
Helen ..... Miss Athene Seyler
Miss Latimer ..... Miss Alice Beet
Gerald ..... Mr. Robert Horton
Frohock ..... Mr. G. F. Tully
James ..... Mr. Dennis Eadie

"Thompson," the earlier part of which is by the late St. John Hankin, has been completed by Mr. George Calderon. It is so brightly and wittily written that one hardly notices its slightness. It is a comedy of sentiment. Helen Vaughan, an imaginative young lady, is permanently mourning the loss of her fiancé, James Thompson, whom she believes to have done deeds of heroism, and to have perished in rescuing drowning people in the wreck of a steamer. James, however, has done nothing of the kind, as he did not go in the boat, having heard that the "grub" was better on another vessel; and he turns up at Mrs. Vaughan's Thames-side villa as the friend of Gerald Latimer, who has proposed to Helen, but been rejected on the grounds of her life-long fidelity to Thompson's memory. The latter does everything possible to destroy Helen's illusion. He frankly proclaims himself an indolent cynic; and when Latimer shoots a lion which has escaped from a travelling menagerie, Helen transfers her hero-worship to him, and they are eventually united. The most popular personage of the play was undoubtedly Mrs. Vaughan, a silly, loquacious little lady, not without a spice of sharpness in her foolish prattle. She was represented by Miss Lottie Venne, whose inimitable personality is as delightful as ever. Miss Athene Seyler played Helen with charming grace and sincerity, and Miss Alice Beet was sharply characteristic as an energetic spinster. Mr. Robert Horton was manly and sincere as Gerald Latimer; and Mr. Dennis Eadie gave to his performance of the part of James Thompson just the philosophic laziness suggested by the text. "Thompson," which was played before a very pretty and sunny set, and had a cordial reception, was neatly produced by Mr. J. Clifford Brooke.

The Professional Musicians' Début Society has just been established to assist young musicians to get a hearing. Under present conditions it costs from thirty to thirty-five pounds to give a recital in London. The Début Society will do it for much less. It has on its list of patrons Comtesse Tornielli, Comtesse Olga Tornielli, Mrs. Ronalds, Lady Ida Wilson, the Duchess di Calabritto, and Mme. Albani.

The Amateur Players gave two representations of H. V. Esmond's comedy, "When We were Twenty-one" on Friday and Saturday last, April 18 and 19, in the Circus Street Hall, Nottingham. The performances were in aid of charity, the proceeds being given to the Southwell house funds. The production was an extremely creditable one and Mr. Percy Woolston deserves great praise for the able manner in which he produced and stage-managed the play. The acting was, on the whole, of a high order, though in the first act the hilarity was rather forced. Also, as is most common in amateur companies, the make-up was rather overdone, but these faults detract little from the generous meed of praise the company deserve. Mr. Percy Woolston as Richard Carewe acted with quiet force and dignity, and "the trinity" were admirably portrayed by Messrs. Arthur Dent, Arthur L. Morell, and Percy Hobson. As The Imp Mr. F. W. Elliott proved the possession of no slight histrionic ability, and the minor male parts were capably acted by Messrs. L. Foulds, W. Percy, L. Bagshaw, and Leslie Foulds. The triumph of the performances, however, was reserved for Miss Dorothy Dent, whose acting was considerably above the amateur average. Her easy and accurate transitions from grave to gay, and her management of the lights and shades of the part of Phyllis, being highly commendable. Miss Dorothy Foulds displayed all the verve of an adventuress, and Miss Nora Dent was good as Budgie Culpepper. Miss Gladys Lazonby did well as Mrs. Ericson, and a fine comedy performance was that of Miss Phyllis Bain, who as the maid was excellent. The incidental music was efficiently supplied by Miss Hilda Baxter's orchestra.

## THE DRAMA IN PARIS.

"LES HONNEURS DE LA GUERRE."

Comedy, in Three Acts, by Maurice Hennequin, Produced at the Vaudeville on April 18.

Marquise de Kersalec ... Mlle. Marie Macnier
Françine Leroy ..... Mlle. Arlette Dorgère
Baronne Emien ..... Mlle. Ellen Andrée
Alice de Vertagne ..... Mlle. Sarah Davids
Ernestine ..... Mlle. Maud Gipsy
Comte Frédéric de Cermoise ..M. Rozenberg
Magloire ..... M. Lérand
Marquis de Kersalec ..... M. Joffre
Stanislas de Pressigny ..... M. Flateau
De Vertagne ..... M. Alerme
Jacobsen ..... M. Jean Guilton
Lamourette ..... M. Chartrettes

(FROM OUR OWN CORRESPONDENT.)

PARIS, Thursday, April 24.—This is an amusing comedy, which met with a most cordial reception. During many years the Comte Frédéric de Cermoise has led a fast life, so fast that he has grown somewhat tired, and seeks repose in matrimony, for which reason he has gone to Brittany, where he discovered a young lady, called Huguette, so charming, so quiet, so timid that he at once made her his wife, with the intention of initiating her into the pleasures of home life. But a surprise awaits him. The moment Huguette has become Mme. le Comtesse de Cermoise she at once cultivates a taste for theatres, balls, late suppers, &c., with the result that poor Frédéric, now that he has become a married man, feels more tired than when he was a bachelor. And, to crown matters, Huguette has organised at her house a theatrical performance, wherein she dances "la valse chaloupée" with Stanislas de Pressigny, a young man who leads the cotillon at the houses of his friends. The situation becomes unpleasant, and Frédéric is wondering what turn events will take, when he receives the visit of the Marquis and the Marquise de Kersalec, his parents-in-law. Frédéric complains to the Marquis about the life Huguette makes him lead, but the old nobleman says that it is all his (Frédéric's) fault, and the Marquis' opinion of his son-in-law dwindles to nothing when, accidentally, he catches the latter kissing Mlle. Françine Leroy, a very pretty girl, on both cheeks. And yet it was a most harmless kiss, for Françine—the ex-mistress of one of Frédéric's friends—had started business as a milliner, and had come to ask Frédéric for the loan of a few thousand francs, which he generously promised to give her. Poor Frédéric, who sighs after rest and peace, has not the slightest intention of deceiving Huguette, but with that lady things are different. She is flirting desperately with Pressigny, and her husband has the uncanny feeling that very soon a conjugal calamity will befall him. He watches her carefully, and in the second act we are in the apartment of the ineffable de Pressigny. Pressigny is awaiting Huguette, who very soon makes her appearance, with the firm intention of avenging herself on her husband, who has upbraided her for the unseemly manner in which she behaves towards this leader of cotillons. Frédéric arrives in time to prevent the catastrophe he dreads, but the revengeful Huguette tries to make him believe that Pressigny is her lover. Things have now come to such a pass that a divorce is now the only solution to the situation. But who is to apply for a divorce? Neither he nor she has committed any wrong, and yet both are anxious to appear as respondents in the suit, because both think that a petitioner always "looks a fool," whilst a spice of romance hovers about the respondent. In other words, both want to be able to claim the "Honours of War." Huguette pretends to be in love with Pressigny, whilst Frédéric makes a show of loving Françine, the little milliner, to distraction. This comedy might have gone on for a very long time if Huguette, suddenly jealous of the attention her husband shows her supposed rival, had not seized hold of that young lady and pulled her away with a firm hand. Frédéric is delighted. He is now certain that his pretty little wife has not ceased to love him, and they fall into each other's arms. Frédéric promises to let her have "plenty of enjoyment," and Huguette solemnly undertakes to let her husband have at least two nights' rest every week. The interpretation was in every way first-class.

"PANURGE."

Musical Farce, in Three Acts, by Georges Spitzmuller and Maurice Boukay, Music by Massenet, Produced at the Gaité-Lyrique on April 25.

Colombe ..... Mlle. Lucy Arbell
Ribaude ..... Mlle. Maina Doria
Baguenaude ..... Mlle. Muratet
Panurge ..... M. Vanni Marcoux
Pantagruel ..... M. Martinelli
Frère Jean ..... M. Gilly
Anfoulevant ..... M. Audoin
Alcofribas ..... M. Alberti
Gringoire ..... M. Raveau
Bridoye ..... M. Delgal
Trouillogan ..... M. Lacombe

This is one of Massenet's posthumous works. I say "one," for it appears that the great French composer has left many compositions to be produced in the course of time. The librettists have taken many liberties with Rabelais' immortal production, and the Panurge we see in this musical farce only faintly resembles the original. And as in Rabelais women only play secondary rôles, the authors have introduced Mme. Colombe, Panurge's wife. Panurge, having given her a sound drubbing, fancies she is dead, whereupon he starts on a long tour to "see the world." Colombe, however, is not dead, and despite the blows her husband gave her, she goes in search of him, and finally finds him in the Abbey of Thélème, where he is making desperate love to the abbess, a buxom lady full of fun, but who can only be won by marriage. Panurge disguises himself as a monk, and Colombe, on the advice of the father-superior, confesses sins she never committed, stating that she deceived her husband on many occasions. Panurge is not only horrified, but he is mortally jealous, and thinks of how he can put matters right with his wife. In the final act we are in the Isle des Lanternois, where the Queen arranges the reconcillation of Panurge and Colombe. The score of "Panurge" is bright, even brilliant, but it lacks wit, for Massenet, despite his great talent, was not the man to write the music to such a libretto. "Panurge" was very well mounted, fairly well sung; but the work is anything except "Rabelaisian."

## CALL FOR NATIONAL OPERA.

Speaking at the annual dinner of the South London Musical Club at the Holborn Restaurant on Saturday, Mr. W. Johnson Galloway referred to Mr. Mackinder's motion on the establishment of a national theatre.

There was far more need for national opera than for a national theatre, he said. Good plays paid now as well as ever they did, and real classics, when simply and artistically produced, were still a source of profit.

A certain actor of little fame but great notoriety once in a London theatre delivered a message in the following whimsical style. The author wrote thus: "Sir, the Marquis of Otranto and his followers are at the gate, and swear that unless you deliver up a lady that's secreted in the castle, they will set it in flames." The actor delivered the following: "There's a whole troop of Otrantos at the gate, and they swear unless you come and deliver a lady immediately you will all be burnt alive."

## "LA RUE DU SENTIER."

Comedy, in Four Acts, by Pierre Decourcelle and André Maurel, Produced at the Odéon, Paris, on April 16.

Catherine .....Mlle. Nory
Mme. Morisset .....Mlle. Grumbach
Mme. Hervelin .....Mlle. Kervich
Mme. Picavent .....Mlle. de France
Thérèse .....Mlle. Luce Colas
Mme. Labourdette .....Mlle. Chapelas
Julian Morisset .....M. Vargas
Vilfroy .....M. Grétillat
Labourdette .....M. D'Inès
Théodore Morisset ..... M. Bonvallet
Sauvais .....M. Cahmbreuil
Fourbac .....M. Coste

(FROM OUR OWN CORRESPONDENT.)

The Rue du Sentier, a street leading out of the Boulevard Poissonnière, is the part of Paris where the wholesale drygoods houses are situated. It is an old-fashioned street, with old-fashioned people, where everything, in fact, has an old-time flavour. Even the story which MM. Decourcelle and Maurel relate is old-fashioned, unasmuch as we have heard it, unfortunately, only too often, the story of a young bride, who, introduced in an utterly strange milieu, feels that everybody is hostile to her. That talented playwright, M. Bernstein, told it us in "Le Détour," but he, at all events, told it well. Mme. Morisset, a widow, is at the head of a thriving firm in the Rue du Sentier. She is one of those terrible "severe but just" people, honest but pitiless, before whom everybody trembles, and who rule their house with an iron hand. Julien Morisset, her son, is a partner in the house, but he, like the others, bows before her. Many years ago the Morissets were on intimate terms with the Herbelins. But whilst the Morissets amassed a fortune, the Herbelins got into difficulties, and for many years the two families have not met. When the story opens Mme. Morisset once more comes across her former friend, Mme. Herbelin, likewise a widow. The latter has not been favoured by luck. She has an only daughter, Catherine, who, compelled to earn her living, has joined the "profession." She has studied very hard, she is a capital little actress, and a leading rôle has been promised her by the manager of a new playhouse. But, to her surprise, the rôle is given to a girl without any talent, and they give her to understand that unless she is "backed" by somebody with either means or position she will never make any headway. All this comes like a death-blow to Catherine, who, sick at heart, is on the point of giving up the stage, when by good luck she comes across Julien, whom she had not seen for many years. Julien has always loved the pretty girl, but, timid and hesitating, he never had the courage to tell her so. This time, however, after Catherine has poured out her troubles, he musters up courage, and asks her to become his wife. Catherine says "Yes," Mme. Morisset says "No," but before Julien's decided attitude the mother has to give way, and in the second act we see the young actress settled in the Rue du Sentier. She certainly loves her husband, and dotes on her little baby—for there is a baby—but otherwise she feels wretchedly unhappy. She hates her mother-in-law, nor can it be said that this lady does anything to make life pleasant for her daughter-in-law. The only person who brings a little light into Catherine's humdrum existence is Vilfroy, a distinguished painter, one of her husband's friends, whose conversation comes to her like a heavenly manna after the platitudes to which she has to listen all day. Vilfroy, however, looks upon her as his legitimate prey, and quietly awaits the moment when the fruit is ready to be plucked. That moment apparently arrives sooner than he expected. After a violent scene with her mother-in-law, wherein the latter quite forgets herself, Catherine goes straight to Vilfroy's studio. But she has not been there many minutes when an anonymous letter is brought to Vilfroy, informing him that Julien and his mother will arrive at the studio in a few minutes, advising him to send Catherine home whilst there is still time. Who wrote this letter? Julien himself, as he did not want his mother to find Catherine at Vilfroy's studio. The scene between Vilfroy and Julien is very fine. It is the only good scene in the work, and it was warmly and deservedly applauded. At home Catherine has an explanation with her husband, and, as she committed no wrong, and both are very fond of each other, they kiss and come to a proper understanding. As to the aggressive mother-in-law, she has received a lesson, and little trouble need be expected from that quarter. The work was very well interpreted.

## "VEIT STOSS."

Play, in Five Acts, by Tim Klein, Produced at the Royal Schauspielhaus, Berlin, on April 10.

Veit Stoss .....Herr Krausneck
Bärbel .....Fräulein Thimig
Der Welsche Meister .....Herr Mühlhofer
Tucher .....Herr Eggeling
Imhoff .....Herr von Ledebour
Müssel .....Herr Nesper
Albrecht Dürer .....Herr Sommerstorff
Vischer .....Herr Geisendorfer
Starzedel .....Herr Vallentin
Anselm .....Herr Paris
Von Absberg .....Herr Zimmerer
Regina .....Frau Butze
Nachrichter .....Herr Winter
Nachbar .....Herr Hohenstein
Ein Stadtbüttel .....Herr Eichholz

(FROM OUR OWN CORRESPONDENT.)

One must be grateful for small mercies, and when the Royal Schauspielhaus condescends to produce anything in the way of a novelty—which is a very rare event—there is always a grateful audience ready for it. Thus "Veit Stoss," a very tragic play with three or four violent deaths, met with a cordial reception, and the author was called several times to the footlights. Herr Klein has drawn his plot from the history of a real person, but, with one or two exceptions, all the events are more or less imaginary. Veit Stoss was the famous wood-carver of Nuremberg, whose finest work is the "Angels' Greeting," in possession of the St. Lorenz Church in that city. The artist was during his lifetime condemned to a long sentence in the stocks, and to be branded on both cheeks, for having committed forgery. These are the facts upon which Herr Klein has built his play, which is an obviously painstaking piece of work. He makes the forger a great hero, who was carried away by enthusiasm for his art and by the genius that he felt burning within his soul. Stoss steals the written commission of a dying senator to a "foreign artist" to undertake the great altar-piece, and substitutes his own name for the other "Meister." He is not found out, and completes his fine work. Bärbel, Stoss's only daughter, who is the apple of his eye, is passionately loved by her father's apprentice, who, it appears, knows about the fraud, how, exactly, we are not told. When Bärbel turns up her pretty nose at him and selects another the discarded lover turns traitor, and Veit Stoss is put in the pillory. With a certain amount of pride he owns his crime, attributing it to the reason stated, which he does not consider a crime at all. The Senate is nevertheless of a different opinion. In the end the unfortunate Stoss kills himself and poor Bärbel does the same. It is all rather tiresome, and would have perhaps gained had there been three acts instead of five. The introduction of Albrecht Dürer—in an excellent make-up by Herr Sommerstorff—could not make the play anything like interesting.

## LA PAPILIONE.

As the gondola glided gracefully along the Grand Canal the scene which unfolded itself before us was one of singular magnificence. In a cloudless heaven hung a silver crescent moon, and round it clustered—as if jealous for pride of place—the Jewels of the Night, scintillating ceaselessly from their purple canopy. The iridescent hues, which were reflected upon the gently rippled waters from the myriads of artificial lights on shore and the numerous moving gondolas, and the alluring Venetian boat songs, sung to the accompaniment of sweet-toned mandolines, vibrated languorously through the evening air: in fine, the enchantment of our environment afforded an almost sensuous delight, and dolce far niente held willing sway. Our gondolier, with characteristic easy grace, skilfully piloted the gondola midst the numerous illuminated boats, filled with joyous revellers, which constantly darted like huge fireflies across the shadows thrown on the face of the waters. The cavalier was loth to disturb his fair companion from the contenting reveries in which she appeared to be indulging; but the hour was late, and as the boat's prow gently grazed the marble steps which led to the stately Venetian home of the Colonnas, the Princess (for she holds Royal rank, and was upon a visit with her father to his friend's house), sweetly expostulating, permitted herself, with a sigh of regret, to be escorted into the palace.

The writer's pleasurable participation in the events of this magic evening—so inadequately recounted—will ever remain an abiding source for happy recollections.

The scene is changed. In the Palm Court attached to an Elizabethan house, nestling in a picturesque part of Hampstead, sat one evening this week "La Papilione" and the "Era" representative.

"I am trying to understand whether it really has been a long time between now and that memorable evening we spent on the Grand

*[Photo. by Dover Street Studios.*

LA PAPILIONE.

Canal," dreamily commenced the charming hostess, as she idly tossed some crumbs to the goldfish gambolling in the fountain at our feet, "for, though actually it was but two years ago, I have crowded so many events into that brief space that I appear to have been taking but little heed of time." Then, vivaciously, "Listen, mon ami. Soon after you left Italy for Egypt, and, despising the aimless and worthless existence which my rank imposed upon me, having long been chafing at the shackles which chained me to the wheels of convention, and desiring to gain a wider out-look on life, I (taking advantage of the existence of certain family dissensions) persuaded my brother to travel with me—ostensibly to visit certain European Courts, but in reality to enjoy, during periods which we 'contrived,' that untrammelled freedom which the exigiencies of my position had hitherto rendered it impossible for me to experience.

"Whilst visiting our friends I was ever eager to participate in the tableaux, masques, and private theatricals which might be taking place—and thus to indulge in a form of enjoyment which has ever afforded me immense delight.

"My brother was suddenly recalled to his Embassy duties in a Northern capital. At my entreaty he left me in charge of my maid and his own man (a valued retainer in my father's household) to continue to 'enjoy for a little longer' (as I wrongfully told him; for there is a strong bond of affection between us, and it pained me greatly to deceive him) the fascinations of my new life, in the alluring 'season' resort where we were staying, situated in the Savoy Alps—and I at once determined to make and perfect the plans which his departure rendered it easy for me to accomplish. Accompanied only by my maid, I left the town by a midnight train for a Southern city. I was free to do what I chose—and I was happy. I decided I would appear upon the stage. I possess—so I am told—a very good Soprano voice; and as for acting, I love it."

"And your people at this time? Was there not a hue and cry?"

"Doubtless; but then, you see, I assumed the name of 'La Papilione,' and I knew, of course, full well they would not seek for me in my new environment.

"The Fates aided me in this adventure into my new life. I quickly secured engagements—more than I wanted; for having, may I say, a private income, I did not seek to bind myself to either sing or play for long periods. My favourite operas? Well, I think 'Aida' (wherein I secured much success in Berlin), and certainly 'La Tosca,' for it affords me such splendid scope for dramatic action. As for drama, Sudermann's 'Die Versunkene Glocke' is one in which it always affords me much pleasure to appear. There! If I give you the names of these three, will that suffice? For I do not, mon ami, wish to speak overmuch concerning my personal relations with the Art I love so much, and in association with which I am content to know I gained a gratifying measure of success.

"But, please—London! Are we not, as you have established yourself amongst us, to experience the pleasure of hearing you either sing or play in drama in our Capital?"

"I would be quite charmed to do so; mais, pour le moment, my arrangements for the immediate future are in the Lap of the Gods. But, who can tell what may happen! Since I saw Sarah Bernhardt (who, by the way, I am supposed—especially when she is playing 'La Tosca,' par exemple—to greatly resemble, both temperamentally and in appearance; and who, as woman and actress, I immensely admire)—well, when I saw the great tragedienne in a picture play (it was in 'Adrienne Lecouveur'), I have thought I would like to pose as a Picture artiste. Eh! You do not disapprove? Good! Then I think I may try this idea."

"And now, shall we turn to lighter affairs? There is, alas! no gondola available, but I know my car is waiting to take me for my early afternoon spin—and I would be charmed if you would accompany me."

## ACTORS' ASSOCIATION.

Minutes of the council meeting held at 32, Regent-street, on Tuesday, April 22, at 2.30 p.m.

Present: Mr. F. J. Arlton (in the chair), Mr. H. W. Mote (hon. solicitor), Messrs. J. Benedict Butler, Adnam Sprange, Fredk. Morland, Norman Yates, Fredk. James, Wyn Weaver, Murri Moncrieff, W. G. Fay, Arthur Dennis, C. F. Collings, Miss Laura Leycester, Miss Judith Kyrle, and Mr. D. Young (secretary).

The Secretary read a letter from a manager confirming a complaint of bogus management, and Mr. Morland moved, seconded by Miss Kyrle, that the secretary post the name in the black book, and warn members against accepting engagements with him. Agreed to unanimously.

The Secretary read a letter from a wardrobe mistress, who is stranded in Canada, and, after discussion, Mr. Morland moved, seconded by Mr. Sprange, that the letter be sent on to the Actors' Benevolent Fund. Agreed to unamimously.

The Hon. Solicitor reported on three cases, and received instructions to take action in respect of one.

The Finance Committee's report was read by Mr. Arlton, and adopted on the motion of Mr. Sprange, seconded by Mr. Morland.

The House Committee's report was read by Mr. Yates and adopted.

Mr. Arlton reported that matters were progressing satisfactorily with the committee of the Actors' Association Booth for the Garden Fête.

Miss Judith Kyrle moved that a committee be appointed to see members' work and report to the council on official forms, seconded by Mr. Yates. After discussion it was put to the meeting and lost, 3 voting in favour and 5 against. Mr. Yates, Miss Kyrle and Miss Leycester voted in favour, and Messrs. Weaver, Dennis, Morland, Moncrieff, and Collings against; Mr. Fay refrained from voting.

Mr. Arlton promised to attend as acting-secretary on Friday afternoon, April 25.

Elections: Frank Lewis, Gerald Saffery, and Sydney Herbert.

Nominations: Ivan Murray, E. Rayson-Cousens, and Martha T. Vigo.

Mr. Dennis tendered his resignation as a member of the Council as he explained he would be abroad for six months. Mr. Morland moved that Mr. Dennis be asked to reconsider his decision, seconded by Mr. Weaver. On being put to the meeting the motion was carried unanimously, and Mr. Dennis reconsidered his decision.

## THE PEDGRIFT TESTIMONIAL.

A testimonial is being prepared for Mr. F. H. Pedgrift, who joined the staff of this paper in 1875, and retired recently from the position of its business manager. As publisher of the paper, acting under the directions of the late Editor, Mr. Edward Ledger, Mr. Pedgrift did good service in connection with the various charities and subscriptions promoted and assisted by "The Era"; and on Mr. Ledger's retirement in 1904 Mr. Pedgrift became honorary treasurer of several of the funds which had been started by this paper. He was especially interested in the Music Hall Home, after it was founded by Mr. Dan Leno and Mr. Cecil Merrie in 1897, and devoted much attention to the "Shilling Fund," which was of so much assistance in supplying funds for the institution. He also gave cordial co-operation to the passing of the Musical Piracy Act by the exertions of Mr. T. P. O'Connor. When the Showmen's Guild was founded by some leading showmen in 1888, Mr. Pedgrift connected himself prominently with the movement. He was also much interested in the annual Theatrical Sports. We have received, up to the present, the following subscriptions to the testimonial:—

| | £ | s. | d. |
|---|---|---|---|
| Sir Arthur Pinero | 5 | 5 | 0 |
| Theatre Royal, Drury-lane, Ltd... | 5 | 0 | 0 |
| W. H. Kendall, Esq. | 3 | 3 | 0 |
| Sir Squire Bancroft | 2 | 2 | 0 |
| John Hyman, Esq. | 2 | 2 | 0 |
| Percy B. Broadhead, Esq. | 2 | 2 | 0 |
| Howard and Wyndham, Ltd. | 2 | 2 | 0 |
| Oswald Stoll, Esq. | 2 | 2 | 0 |
| Messrs. H. and M. Rayne | 2 | 2 | 0 |
| John E. Lawson, Esq. | 2 | 0 | 0 |
| W. W. Kelly, Esq. | 1 | 1 | 0 |
| Percy Hutchison, Esq. | 1 | 1 | 0 |
| Albert A. Strong, Esq. | 1 | 1 | 0 |
| Graham Moffat, Esq. | 1 | 1 | 0 |
| Edward Compton, Esq. | 1 | 1 | 0 |
| Will Smithson, Esq. | 1 | 1 | 0 |
| J. Martin Harvey, Esq. | 1 | 1 | 0 |
| Cyril Maude, Esq. | 1 | 1 | 0 |
| Harry Barnard, Esq. | 1 | 1 | 0 |
| W. Clarkson, Esq. | 1 | 1 | 0 |
| Messrs. Webb Bros. | 1 | 1 | 0 |
| C. I. Coltson, Esq. | 1 | 1 | 0 |
| George Rayne, Esq. | 1 | 1 | 0 |
| Dion Boucicault, Esq. | 1 | 1 | 0 |
| William Burchill, Esq. | 1 | 1 | 0 |
| Rev. T. Horne | 1 | 1 | 0 |
| J. F. Elliston, Esq. | 1 | 1 | 0 |
| Pat Doherty, Esq. | 1 | 1 | 0 |
| H. G. Dudley Bennett, Esq. | 1 | 1 | 0 |
| Quinton McPherson, Esq. | 1 | 1 | 0 |
| Miss Phyllis Broughton | 1 | 1 | 0 |
| Justin Huntley McCarthy, Esq... | 1 | 1 | 0 |
| W. Payne Seddon, Esq. | 1 | 1 | 0 |
| George Green, Esq. | 1 | 1 | 0 |
| W. Goldston, Esq. | 10 | 6 | |
| Harry Nicholls, Esq. | 10 | 6 | |
| W. W. Boughton, Esq. | 10 | 6 | |
| Fisher White, Esq. | 10 | 6 | |
| Charles Harrington, Esq. | 10 | 6 | |
| Douglas Stuart, Esq. | 10 | 6 | |
| Robert Grey, Esq. | 5 | 0 | |

Mr. Alfred Barnard is the hon. treasurer of the Fund, which is being organised by Mr. Duncan Young, the secretary of the Actors' Association, to whom subscriptions may also be sent.

On Thursday a new trial was granted in the case of Davenport v. Faraday on the ground of misdirection. The facts of the case have been reported.

## SIGNOR ARMANDO LECOMTE.

The career of a man who enjoys an International reputation, and whose talents have won for him his Artistic spurs as a vocalist in both Hemispheres, may reasonably be regarded as invested with interesting features. These are the meritorious attributes attached to the career of Signor Armando Lecomte, the well-known baritone, of the Metropolitan Opera Company, New York, the Opera in Paris and Monte Carlo, and whose highly successful tour throughout England with Signor Caruso a few seasons ago will be readily recalled.

Signor Lecomte hails from the Land of Song which has produced so many eminent artistes. Born in Genoa, the singer, soon after entering his teens, commenced to study singing in Naples, where he made his professional début. He was then engaged for an operatic tour of the chief Italian towns, and afterwards fulfilled highly successful engagements in the principal Capitals of Europe.

Signor Lecomte first sang in America about 12 years ago, commencing with an engagement in New York, and afterwards starring through the principal cities of the States. He gained such gratifying success amongst our American cousins that he was induced to sign contracts to fulfil engagements in the States for a period of several years. He afterwards toured the United Kingdom with Signor Caruso, and with that eminent singer shared the remarkable success which accompanied this memorable tour. As an instance of the popularity of this artistic association, it may be mentioned that upon the occasion of their appearance at the London Albert Hall close upon £2,000 was turned away at one afternoon concert. Signor Lecomte afterwards sang at concerts at the Queen's, Bechstein, and Æolian Halls, and his services have ever since been in considerable request at Recitals and "At Homes." As an example of the estimation in which his talents are held, the following extract from a leading London journal may be quoted:—

"Signor Armando Lecomte, the Italian operatic baritone, who is a great favourite with London society, had on Sunday the honour of being asked, for the second time within one month, to sing at Kensington Palace for H.R.H. Princess Louise, Duchess of Argyll. T.R.H. the Duke and Duchess of Connaught, who were present, were so good as to join Princess Louise in expressing their appreciation of the vocal and artistic gifts of the

SIGNOR ARMANDO LECOMTE.

singer. Signor Lecomte, who was the only artiste on the occasion, sang some beautiful compositions of Tosti, accompanied by that celebrated composer, and several operatic arias."

Signor Lecomte has lately established, and with considerable success, a Vocal School at 268, Elgin-avenue, for imparting tuition in French, Italian, and English songs; and it may be mentioned that especial attention is accorded his pupils with regard to *production*.

At the matinée to be given on Wednesday next at the Marlborough Theatre under the auspices of the Borough of Islington Charities Association in aid of the Great Northern Central Hospital, every branch of the profession will be represented. Those announced as among the voluntary contributors to the fine bill will include: Miss Ethel Warwick, Miss Hutin Britton, Miss Connie Ediss, Mr. Joseph Coyne, Mr. Seymour Hicks, Miss Elise Craven, Miss Ida Crispi, Mr. Fred Farren, Miss Marie Dainton, Mr. Bransby Williams, Miss Gertie Gitana, Mr. Neil Kenyon, Beatie and Babs, Olga, Elgar, and Eli Hudson, the Zigeuner Quartette, the Schwarz Bros. in "The Broken Mirror," Miss Violet Essex, Signor Lenghi-Cellieni, Miss Marie Novello, Miss Dorothy Court, Mr. Haydn Wood, Mr. Lane Wilson, Miss Pauline Theurer, Miss Carrie Tubb, Miss Carrie Hirwen, Mr. Philip Ritte, Mr. Norman Williams, Mr. Herbert Oliver, Miss Queenie Ashton, Mr. Thorpe Bates, Miss Helen Mar, Mr. Alfred Lester, Mr. Jock Walker, and Mr. C. Hayden Coffin.

Mr. Frank Allen, managing-director of Moss' Empires, Ltd., has given his kind permission for artistes to appear from the Finsbury Park Empire, and will himself be present. Mr. Gordon Craig, manager of the Finsbury Park Empire, will stage-manage in conjunction with the stage-managers of the Marlborough and the Finsbury Park Empire; Mr. Norman Berlin, manager of the Chelsea Palace; also Mr. Will Clinch. Mr. J. Murray Herriot, the energetic manager of the Marlborough Theatre, will act as manager for the matinée.

# TOWN TOPICS.

Combines Versification with Vaticination, as under:

*On Friday, April 4:—*

"The winner of the National is difficult to spot,
But with your coin on COVERTCOAT a real good
chance you've got."

*On Friday, April 18, five days before the race:—*

"The latest and best of the tips from the club
Is DRINMORE each way for the City and Sub."


# TOWN TOPICS.

Every Friday. Price, TWOPENCE.

*Of all Bookstalls and Newsagents.*


## SPORTING NOTES.

BY SANTOI.

Congratulations to Mr. George Edwardes on just beating the Frenchmen in the City and Suburban. It was only by a very short head that Drinmore won from Limon, but that head saved a lot of trouble. Had the verdict gone to Limon, the stewards must at least have reprimanded the jockey, A. Sharp, for his careless riding which interfered with and destroyed the chances of other horses in the race. As it was, they were not called upon to jeopardise the entente cordiale. Sharp made a bee line for the rails close home which forced Walter Griggs to pull up Jaeger, and threw Bachelor's Hope out of his stride. With a clear run I think Bachelor's Hope would have won, and Jaeger might have been second or third. Cheshire got the last ounce out of Drinmore, and the horse had the best position in the straight, the rails berth. That he owed to his jockey, too, for originally he had been drawn one further than Limon from the rails.

The modern craze for fashionable jockeys often causes owners to scratch horses from big handicaps when there are not enough of these overpaid and swollen-headed youths to go round, but no one could have ridden a better-judged race or a more vigorous finish than the stable apprentice, Cheshire, did on Drinmore, and it is to be hoped that other owners will take the lesson to heart and give their own stable jockeys a chance of coming to the front now and then. Many of the leading lights in the jockey profession are no better riders than the obscure stable jockey, who is kept to the drudgery at home and riding trials. Drinmore was fitter last Wednesday than he has been since he came from Ireland. It requires a season at least to thoroughly acclimatise an Irish horse to England, and Drinmore was never quite up to the mark last season.

The Palace House people were bitterly disappointed at Lorenzo's performance, and, indeed, there is now no doubt that the colt is a rogue. He struck off first, but before they had gone a furlong was tailed off. In the straight, however, he went past them like milestones, and with another furlong to go would have won by lengths. Possibly he will win the Chester Cup, as his brother, Santo Strato, did. There is another mile to be traversed at Chester, but I don't think that will trouble Lorenzo if he takes it into his head to go, for he does not lack stamina. He is also in the Manchester Cup, which is a mile and a half race.

One of the best sprinters we have seen for many a day won the Great Surrey Handicap. This was Mr. J. B. Joel's three-year-old Sundridge colt, Golden Sun, who, even after getting badly away, beat some of the fastest horses in training cleverly, if not easily. He fell a victim to the fever, which played havoc with the Wantage horses last year, and was still feeling the effects of it when beaten at Lingfield last autumn, but he is all right again now, and in sprint races will be a veritable terror this season. The Wantage horses are just now coming into form, and I expect several winners will come from this quarter next week.

They may even beat all the cracks and win the Two Thousand Guineas. Radiant, a full brother to Sunstar, is their classic colt. He has just won a brilliant trial, which, though it could not be compared with the famous gallop that revealed the true merits of Sunstar before he won the Guineas and Derby, was something out of the ordinary. At all events Sun Yat, who ran well against Light Brigade the other day, was beaten pointless, and Spanish Prince, who was the chief examiner of Sunstar, also figured in the spin. Radiant was not quite in the first rank last season, though he was coming on rapidly towards the end, notably when he defeated Sanquhar at Kempton in October. His illustrious brother, Sunstar, though, was not put on the map for the classics until he won the Guineas.

Mr. Hulton's 5,000-guinea Desmond yearling, Stornoway, made his début in the Westminster Plate, and was beaten out of place by three youngsters who will never make Turf history. Indeed, very few of the two-year-olds that ran at Epsom are likely to reach top rank. Newmarket last week, however, brought out a smasher. This is The Tetrarch, a grey colt by Roi Hérode—Vahren. Whalley, who rode the second, Mount William, declares that the colt is the best he has ever seen, and he bases his opinion upon what actually happened in the race. His own, Mount William, had been highly tried, and had just beaten Elgon, who later won the Hyde Park Plate from Gold Vein and the Brocklesby winner, Decagone. Whalley on Mount William gained three lengths on The Tetrarch at the start, but the other had made it up, and even passed him, before they had gone more than a hundred yards. Ascot usually produces something capable of lowering these early winning youngsters, but I think The Tetrarch will be an exception.

Sir Charles Assheton Smith continues his policy of buying up any 'chaser in the market likely to win a Grand National, and at the sale of Mr. Tyrwhitt Drake's horses at Knightsbridge on Thursday he purchased Irish Mail for 2,500 guineas. This is the horse that was beaten in a minor steeplechase at Windsor in February. Also, he let us down badly at the last jumping meeting held at Newbury, when he and Mr. Drake parted company at one of the simple fences. Within a few days of that default Irish Mail won the Lancashire Steeplechase, and in the National he survived difficulties that brought down everything but Covertcoat and himself.

SELECTIONS.

At Sandown to-day MARCELLINUS is considered good for the International Steeplechase. LEVANTER ought to win the Selling St. James Hurdle, and MINSTREL PARK the Hurdle Handicap.

Newmarket on Tuesday presents some terrible puzzles. PIGEON PIE will, I think, win the Two Thousand Guineas Trial Plate, and ONEIDA II. the All-Aged Plate. If FIZ YAMA is sent he must not be missed for the Visitors' Handicap, while CHANCELLOR II., who would have won at Epsom but for being carried into the next parish, will win the Apprentices' Plate. PILLIWINKIE will be fitter than he was a fortnight back, and he should win the Hastings Plate.

Mr. Carter Livesey has been specially engaged by Mr. John Hart as principal comedian for pantomime.


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# ON THE ROAD, APRIL 28.

Allah's Orchard.—T.R., Dewsbury.
Amazons, The.—O.H., Southport.
An Indian Girl's Devotion.—Alexandra T., Widnes.
Arcadians, The.—Prince's T., Manchester.
As Your Hair Grows Whiter.—Gaiety Theatre, Burnley.
Balkan Princess.—County T., Bedford.
Bear-Leaders, The.—Winter Gardens, Blackpool.
Bella Donna.—Borough T., Stratford, E.
Benson, F. R.—Memorial T., Stratford-on-Avon.
Benson, F. R. (Mrs. Herbert).—T.R., Norwich.
Benson, F. R. (S.).—Winchester and Salisbury.
Bonnie Mary.—Palace T., Scunthorpe.
Breaking a Woman's Heart.—Alexandra Theatre, Sheffield.
Brewster's Millions.—King's T., Glasgow.
Bunty Pulls the Strings (S.).—O.H., Leicester.
Bunty Pulls the Strings (N.).—Glasgow.
Butterfly on the Wheel.—Grand T., Rawtenstall.
Butterfly on the Wheel.—T.R., Merthyr Tydfil.
Carl Rosa Opera.—Coronet Theatre, W.
Cattle Thief.—Hippodrome, Stoke-on-Trent.
Charley's Aunt.—O.H., Torquay.
Child of the Streets.—Hippodrome, Edmonton, N.
Chocolate Soldier (No. 1).—Dalston Theatre, N.E.
Chocolate Soldier (N.).—New T.R., Portsmouth.
Cigarette Maker's Romance, A.—Palace P., Brighton.
Cingalee, The.—O.H., Dudley.
Clever Imposter, A.—Marina T., Lowestoft.
Collier's Lass (N.).—T.R., Bury.
Collier's Lass (S.).—Queen's T., Poplar, E.
Colombo Girl, The.—Hippodrome, Birkenhead.
Count of Luxembourg (Edwardes).—P.O.W., Nuneaton.
Dickie Clare.—Pavilion T., Weymouth.
Draper, Marcus.—T.R., Bolton.
Dust of Egypt.—H.M.T., Aberdeen.
Easiest Way, The.—Grand T., Southampton.
East Lynne (Pitt-Hardacre).—O.H., Northampton.
Face at the Window.—T.R., Bristol.
Fatal Wedding.—Grand T., Glasgow.
For His King and the Girl He Loved.—T.R., Leicester.
From Mill Girl to Millionairess.—Court Theatre, Wigan.
Garrod, Mr. W. V.—Empress T., Ilkeston.
Gipsy Love.—New T., Cardiff.
Girl's Good Luck.—T.R., Ashton.
Glad Eye (Meyer).—T.R., Birkenhead.
Glad Eye (Meyer).—H.M.T., Dundee.
Glenville and Osmond.—Alexandra T., Widnes.
Grotesques, The.—Palace T., Blackburn.
Her Love Against the World.—Grand T., Blackpool.
Hindle Wakes.—O.H., Burton-on-Trent.
Hindle Wakes.—Gaiety T., Hastings.
Hindle Wakes.—Perth Theatre, Perth.
Hindle Wakes.—T.R., South Shields.
His House in Order.—Pier, Eastbourne.
Improper Peter.—Tyne T., Newcastle.
Indian Scout, The.—Palace T., Preston.
Kismet (Dance) (N.).—Liverpool.
La Comedie Anglaise.—Chirk and Audlam.
Lady Slavey.—Brixton Theatre, S.W.
March Hares.—Palace T., Reading.
Marsh, Alexander, Shakespearean.—T.R., Rochdale.
Mid Pleasures and Palaces.—Grand T., Halifax.
Midnight Mail.—T.R., Barnsley.
Milestones (Red).—O.H., Belfast.
Milestones (White).—County T., Reading.
Milestones (Blue).—T. R., Brighton.
Miracle, The.—P.O.W., Birmingham.
Miss Hook of Holland.—Empire T., Swindon.
Moody Manners Opera.—T. R., Nottingham.
Mother's Love, A.—Grand T., Luton.
Nick Carter.—T.R., Middlesbrough.
No Mother to Guide Her.—Palace T., Rochdale.
Old Home, The.—T.R., Leeds.
O'Mara Opera Co.—P.O.W., Grimsby.
Our Miss Gibbs.—Artillery T., Woolwich.
Pink Lady, The.—Prince's T. Bristol.
Prairie Outlaw.—Court T., Warrington.
Pride of the Prairie.—Alex T., Hull.
Princess Caprice.—O.H., Middlesbrough.
Queen for a Wife, A.—T.R., Hyde.
Queen of the Redskins (S.).—Gaiety T., Houghton-le-Spring.
Ready Money (Fenton).—T.R., Huddersfield.
Round-Up, The.—Metropole T., Bootle.
Royal Divorce, A.—Grand T., Swansea.
Sign of the Cross.—T.R., Aldershot.
Silver King.—T.R., Chatham.
Sledge-Hammer, The.—Grand T., Brighton.
Soldier and a Man.—Wimbledon Theatre, S.W.
Soldier Princess.—D.P.T., Eastbourne.
South Coast Repertory.—T.R., Bangor.
Speckled Band, The.—T.R., Exeter.
Still Alarm.—T.R., Oldham.
Sunshine Girl (Edwardes).—T.R., Bradford.
Sweet Nell of Old Drury.—King's T., Sunderland.
Temptress of Paris.—Grand T., Pentre.
Through Death Valley.—Prince's T., Portsmouth.
Turning Point, The.—Kennington Theatre, S.E.
Warner, Miss Grace.—T.R., Lincoln.
When London Sleeps.—Kelly's T., Liverpool.
When Other Lips.—Gaiety T., Dundee.
White Girl Slave, The.—Grand T., Glasgow.
Whitty-Van Praagh.—Prince's T., Blackburn.
Wife for a Day, A.—Empress T., Ilkeston.
Witness for the Defence.—T.R., Swansea.
Young Buffalo.—Hippodrome, Darlington.
10.30 Down Express.—Pier, Hastings.

# SUNDAY'S TRAIN CALLS.

**By the courtesy of the various railway companies we are enabled to give the following particulars regarding the movements of theatrical and music hall touring companies travelling by rail to-morrow:**

LONDON AND NORTH-WESTERN RAILWAY.

The following companies will travel by the above route to-morrow (Sunday): — Carl Rosa Opera, Manchester to London; D'Oyly Carte Opera, Liverpool to Hanley; "Princess Caprice," Manchester to Middlesbrough; "Eternal Waltz," Liverpool to Leeds; Moody-Manners Opera, Leamington to Nottingham; "Girl in the Train," Folkestone to Dublin; Castellano Opera, Bolton to New Brighton; "Dancing Mistress," Dublin to Sheffield; "Kismet," Sunderland to Liverpool; "Count of Luxembourg," Carlisle to Halifax; "Country Girl," Dundee to Chester; Karno's "Flats," Glasgow to Liverpool; "Ready Money," Bradford to Dublin; "River Girl," Wolverhampton to London; "Butterfly on the Wheel," Warrington to Merthyr; "Dust of Egypt," Exeter to Aberdeen; "Amazons," Glasgow to Southport; "Gipsy Love," Hanley to London; "Queen of Thieves," Macclesfield to London; "Balkan Princess," Cambridge to Bedford; "Brewster's Millions," Crewe to Glasgow; George Carney's, Manchester to London; Alexander's Rag-time Band, Manchester to London; "Station Master," Liverpool to Hanley; "Cattle Thief," Liverpool to Stoke; "Hindle Wakes," Bury to Hastings; "Girl of My Heart," Liverpool to Leeds; "Cingalee," Leicester to Dudley; "Only a Mill Girl," Smethwick to Nelson; John Lawson's, Dudley to Huddersfield; "Blind Girl's Love," Cannock to Lancaster; "No Mother to Guide Her," Hednesford to Rochdale; Ten Loonies, Reading to Darwen; "Indian Girl's Devotion," Leigh and Bedford to Widnes; "Man and Superman," Birkenhead to Manchester; "Blackguard of the Regiment," Chester to Salford; "Somebody's Sweetheart," Pontefract to Bangor; "Bunty Pulls the Strings," Hyde to Wolverhampton: Chung Ling Soo, Nelson to Wolverhampton; "Miracle," Blackburn to Birmingham; "Colombo Girl," Belfast to Birkenhead; "Witness for Defence," Accrington to Swansea; Wedgwood Classics, Burnley to London; "East Lynne," Nuneaton to Northampton; "Mother's Devotion," Earlestown to Doncaster; Ibrahim Troupe, London to Nelson; "Girl's Good Luck," Dewsbury to Ashton; "Mrs. Dane's Defence," Wolverhampton to Yarmouth; "Little Miss Llewelyn," Northampton to London; Royde's Repertoire, Blackpool to Coventry.

LONDON AND SOUTH-WESTERN RAILWAY.

The undermentioned theatrical parties will be travelling over the above company's system to-morrow (Sunday):—Mr. James Welch's company, en route to Bournemouth, will leave Waterloo by the 12.0 noon luncheon car express; "The Scalped" company will travel from Waterloo to Portsmouth by the 10.0 a.m. train. Other companies travelling by the L. and S.W.R. route will include: "Drake," Portsmouth to Waterloo; "The Sign of the Cross," Stratford to Aldershot; "Chocolate Soldier," Bournemouth to Portsmouth; John Warren's company, Kingston to Reading; "Through Death Valley," Luton to Portsmouth; The Ten Loonies, Reading to Darwen; "The Face at the Window," Portsmouth to Bristol; Gobert Belling's company, Portsmouth to Bristol; Mr. Collins' company, Kingston to Waterloo; The Lorch Family, Ipswich to Southampton; "Inconstant George," Brighton to Southampton; "Doormats," Windsor to Leeds; "The Vagabond," Southampton to Waterloo; "Child of the Street," Southampton to Waterloo; Miss Marie Studholme's company, Southampton to Waterloo; The Five Cliftons and The Harmony Four, Southampton West to Waterloo.

NORTH-EASTERN RAILWAY.

The following companies will travel over the above railway to-morrow (Sunday):—"Amazons," Glasgow to Southport; "Country Girl," Dundee to Chester; Berzacs' Co., Glasgow to Leeds; Herbert Lloyd's Minstrels, Dundee to London; "When Other Lips," Glasgow to Bedford; Toby Claude's Co., Glasgow to London; "White Girl Slave," Shield Row to Glasgow; Charburn's Young Stars, Newcastle to Edinburgh; Juliette's Sea Lions, Sunderland to Cowdenbeath; "Papa's Boys," Newcastle to Glasgow; "Speckled Band," South Shields to Carlisle; Great Carmo Co., Wallsend to Blyth; Ardath's Alligators, Bishop Auckland to Bedlington; "Queen of Redskins" Co., Bishop Auckland to Fencehouses; Will Netta's Jockeys, Blyth to Shield Row; Williams Troupe, Wallsend to Shield Row; "Nick Carter," Sunderland to Middlesbrough; "Count of Luxembourg," Carlisle to Halifax; Bramusa Troupe, North Shields to Hull; Les Stewarts, High Shields to Hull; "Sunshine Girl," Newcastle to King's Cross; "Kismet," Sunderland to Liverpool; "Prairie Outlaw," Usworth to Warrington; Follies, Newcastle to Sheffield; Quinlan Opera Co., Newcastle to Birmingham; "At the Mercy of the Mormons," Fencehouses to Wolverhampton; Boston Boys and Girls, North Seaton to Scarborough; Laurie Wylie's Co., Sunderland to Harrogate; "Improper Peter," Burnley to Newcastle; "King of the Wild West," Barnsley to Darlington; Marie Santoi Co., Bradford to Hull; "Hindle Wakes," Middlesbrough to South Shields; "Sherlock Holmes," Middlesbrough to Cheltenham; Palladium Minstrels, Manchester to Newcastle; "Princess Caprice," Manchester to Middlesbrough; Young Buffalo Co., Barnsley to Darlington; "Amasis," Harrogate to Birtley; Permane's Bears, Harrogate to Wallsend; Julia Neilson Co., Scarborough to Sunderland; "White Slave of London," Castleford to Chorley; "Younger Generation," Birmingham to Newcastle; Bros. Luck, Newcastle to Edinburgh; "Woman He Wanted," Newcastle to Shield Row; "Mill Girl," Hull to Wigan.

MIDLAND RAILWAY.

Theatrical companies "en route" Sunday, April 27, 1913:—Quinlan Opera Co., Newcastle to Birmingham; Mr. George Edwardes' "Gipsy Love," Leeds to Cardiff; "Arcadians," Sheffield to Manchester;; The Follies, Newcastle to Sheffield; Moody Manners Opera Co., Leamington to Nottingham; "Monte Cristo," Rotherham to Manchester; "The Dancing Mistress," Dublin to Sheffield; "Bunty Pulls the Strings," Hull to Leicester; "At the Old Home," Bradford to Leeds; "Charley's Aunt," Birmingham to Torquay; "Younger Generation," Birmingham to Newcastle; "Dairymaids," Wellingborough to London; "Venetians," Chesterfield to Langley Mill; "A Mother's Love," Margate to Luton; "King of the Wild West," Barnsley to Darlington; "At the Mercy of Mormons," Fencehouses to Wolverhampton; "The Glad Eye," Burton to Leamington; "From Mill to Mansion," Langley to Goole; "Butterfly on the Wheel," Warrington to Merthyr; "King of the Gipsies," Wakefield to Barrow-in-Furness; "Girl's Temptation," Sheffield to Glasgow; "A Trip to Chinatown," Bedford to Guildford; "Marked Money," Liverpool to Derby; "Cowboy's Redemption," Liverpool to Sheffield; "Miss Plaster—of Paris," Gloucester to Smethwick; "Change," Stockport to Chesterfield; Grace Warner's Co., Cresswell to Lincoln; "Pet of the Ranch," Wolverhampton to Sunderland; "A Woman's Heart," Great Harwood to Sheffield; "Hindle Wakes," Goole to Burton; "Lancashire Lads," Leicester to Manchester; "Manxman," Stockport to Leicester, &c., &c.

LONDON, BRIGHTON, & SOUTH COAST RAILWAY.

Theatrical movements Sunday next:—Miss Eva Fay's Co., Portsmouth to Manchester; "Hindle Wakes" Co., Bury to Hastings; "Corinthians" Co., Portsmouth to Canterbury; "Ann" Co., Brighton to Cambridge; "His House in Order," Bury to Eastbourne; "Don't You Believe It" Co., Portsmouth to Victoria; "Inconstant George" Co., Brighton to Southampton; "Everybody" Co., E. Croydon to Warrington; "Silver Creek" Co., Victoria to Littlehampton; "Bella Donna" Co., Brighton to Stratford; "Sorrows of Satan" Co., Brighton to Grantham; Selbine's M.H. Co., Margate to Brighton.

## RUSSIAN PLAYS AT COSMOPOLIS.

The latest development of the lingual activities of Cosmopolis has been the production of two plays in Russian by actors of that nationality, under the auspices of the Foreign Theatre Society to-night. Owing to unavoidable circumstances an entire change of the advertised programme was necessary, but the two pieces presented had not apparently suffered on this account. In the amusing vaudeville in one act, "The Engagement," M. Kolzov played excellently as the fatherly Pountzeff, and Mlle. Bourlatshef was charmingly naive as his daughter Loushka. Mlle. Rosen as the impertinent maid Glasha, and Mlle. Dolinskaia as the step-mother Klavdia, both entered thoroughly into their parts. The one-act play, "Paying the Penalty," gave opportunity to Kobatov for some clever acting as the newly-fledged young doctor, Alexander Alexandrovitch Stakl; Mme. E. Lelina was amusing as his vicious wife, and Mlle. Bourlatshef and M. Kobatov both gave good support as the much-feared but faithful valet of the pair. The performance was enjoyed by an audience in which the Russian element was well represented.

## BIRTHDAYS OF THE WEEK.

We wish the following ladies and gentlemen many happy returns of the day:—

Fred Williams—Saturday, April 26.
Ethel Griffies—Saturday, April 26.
E. W. Garden—Sunday, April 27.
Kate Terry—Monday, April 28.
George Leyton—Monday, April 28.
Gabrielle Ray—Monday, April 28.
Jonathan Dewhurst—Monday, April 28.
Mildred Blanchard—Monday, April 28.
Cecil Morton York—Tuesday, April 29.
Alix Lukos—Tuesday, April 29.
Tom Costello—Wednesday, April 30.
May Palfrey—Thursday, May 1.
Maud Allan—Thursday, May 1.
May Woolgar Mellon—Thursday, May 1.
Jessie Preston—Thursday, May 1.
Edgar Romaine—Thursday, May 1.
J. P. Harrington, Thursday, May 1.
Jerome K. Jerome—Friday, May 2.
W. L. Abingdon—Friday, May 2.
Peggy Pryde—Friday, May 2.
Eric G. Merrie—Friday, May 2.

## MASONS AT WORK.

The members of the Dramatic Lodge of Royal Ark Mariners met in full force at Mark Mason's Hall, Great Queen-street, London, on Thursday last, the Commander, Mr. Chris Hilton, being supported by Mr. Charles Cruikshanks, First Commander of the D.R.A.M., acting as I.P.C.N.; the Rev. C. E. L. Wright, P.C.N.; and Messrs. Cecil Burton, acting as J.; W. H. Roberts (Atlas), S.; Will Sparks, treasurer; James Powell Scribe; J. J. Pitcairn, S.D., W. J. Chichele Nourse, J.D.; J. Barker, guardian; and H. O. Moulton, warder.

Mr. Arthur Carpenter was a visitor. Letters of apology for non-attendance were received from Messrs. Imre Kiralfy and A. F. Spencer. The list of elevatees was a long one, including the names of Messrs. A. L. Latham, A. F. Spencer, H. A. Rees, F. H. Callingham, A. I. Sharp, Louis Ellis Harfeld, J. Goldstein, James Sharp, and A. H. Hunt; while Mr. Wolfe S. Lyon, at one time a member, and C.N. Designate, was a candidate for re-admission to the confraternity.

The elevatees, with the exception of Mr. A. F. Spencer, being in attendance, were introduced, and duly elevated to the ancient degree of Royal Ark Mariner, the ceremony throughout being rendered in a very impressive manner by the Commander, Mr. Chris Hilton, who was ably assisted by his principal officers in the rendition of the various charges and descriptive lectures.

The Commander, with the concurrence of the members of the confraternity who were present, fixed Thursday, June 26, at 3.45, for the holding of the next Lodge meeting, and notice was given that Mr. Reginald Goodall would on that occasion be presented as a candidate for elevation to the ancient and honourable degree; and later in the evening it was stated that Mr. George Harvey would also be introduced as a prospective member.

The resignation of a highly respected member, who had removed from town, was received with regret.

Mr. Wolfe S. Lyon was unanimously re-elected as a member of the Lodge.

At the conclusion of the business of the day Mr. W. H. Roberts (Atlas), who had travelled from Pontypridd in order to be present, started on his return journey, having to appear in that distant town between 10 and 11 o'clock that night.

Mr. Chris Hilton afterwards presided at the dinner of the D.R.A. Mariners, which was given in the Connaught Rooms.

The enterprising Deutsches Opera House, Berlin, produced two novelties recently that interested the audience exceedingly. The composer was in each case Ernst von Dohnanyi, the clever young pianist, who has of late written some admirable music. "Tante Simona," the first in the bill, was less successful than the second work—a wordless play entitled "Der Schleier der Pierrette." The music of the former is not very original, and is written round a very poor theme. The "Tante" is a maiden aunt, who endeavours to keep her pet niece from the world, and to prejudice her against the sterner sex, having been disappointed in her early youth. Aunt Simona is converted to her darling's choice of a lover by the reappearance of her own. A vast contrast was between the music of the weak little opera and the dramatic and gruesome play that followed, and held the audience spell-bound. Pierrette loves Pierrot, but has wedded Arlechino. She runs away from the wedding fête to her old sweetheart, and, after a passionate scene, the two decide to die together. Pierrot alone drinks the poison; the cup slips from Pierrette's trembling hand, and she sees with despair that her lover is dead. She rejoins the wedding guests, where Arlechino is infuriated at her desertion. The married couple dance, but the dead Pierrot dances too, and the husband seeing the bride's horrified face asks her where her veil is. This she has left with Pierrot, who now holds it out to her and entices her away. Arlechino follows, sees the corpse, and is master of the situation. His vengeance is terrible. He forces Pierrette to embrace the dead body, and finally locks them in together, when the unlucky bride loses her reason and drops dead at her lover's feet. The music is appropriate to this tragic theme; it is original, dramatic, and melodious by turns, and very skilfully put together. Fräulein Galafrés made a great hit in the part of Pierette. This talented young artiste—who hails from Vienna—is now happily engaged at the Deutsches Opera House, and is an acquisition upon which the management is to be congratulated. The composer was called and heartily applauded. Herr Schnitzler, who has written the book, was not present.

"The Era" Annual, which has just made its appearance, fully maintains the qualities, usefulness, and interest which have characterised the issue for a number of years past. The productions and revivals in the English theatres and music-halls are given in detail with the full casts, and there are also useful lists of the important new plays and revivals in Paris, Berlin, and New York. As usual, many leading members of the profession have contributed interesting stories or anecdotes, and each is accompanied by autographed portraits of the authors.—"Birmingham Daily Mail," Feb. 12, 1913.

# "THE ERA" LETTER-BOX.

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De Vere, Captain C. F.
Dix, Miss Dorothy
Dooley, Mr. H.
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Jee, Mr. Harry
Johnson, Mr. E. G.
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## NEW MIDDLESEX THEATRE.

On Monday, April 21, the Play, entitled "THE COASTGUARD'S DAUGHTER."

The story told by the author, Mr. J. A. Campbell, is most interesting and exciting, arousing great enthusiasm at the Middlesex this week. The excellent company responsible for the representation do their very best with the abundant material at their disposal, and the result is a really good performance. The play was adequately mounted and dressed, with appropriate incidental music and effects. Mr. Fred Terriss distinguished himself by his admirable impersonation of Captain Henry Drummond, President of the Naval Court-Martial. Lieutenant Philip Marchant, of H.M.S. Hercules, as played by Mr. Edwin Bennett, was a finished portrayal, and contrasted well with the manly embodiment of a well-drawn character, Derek Mason, petty officer of H.M.S. Hercules, convincingly acted by Mr. Matthew Boulton. Mr. Julian Cross merits the highest praise for his natural portrayal of John Melrose, a coastguard, especially in the court-martial scene, his every gesture emphasising the depth of feeling a father who loved his daughter would display where her honour was assailed. Jerry Dale, of H.M.S. Hercules, afforded plenty of scope to Mr. Henri Dore, a comedian, who did not over-act the part. Mr. Frank G. Carrello was emphatic in delivering his lines in defence of the prisoner, Derek Mason, and quite looked the part of Lieutenant Arthur Barclay. Edward Somerville, judge-advocate of the court-martial, was capitally enacted by Mr. Will Smith. Mr. Frank Woodville as Captain Herbert Sternroyd deserves hearty recognition. Miss Sybil Etherington contributed a well-thought-out and skilful characterisation of the difficult part of Gabrielle D'Armand, the wife of Lieutenant Marchant. Another success has to be placed to the credit of Miss Heba Barlow, who did particularly well as Nanoya, a Cingalee girl; and clever Miss Grace Illingworth made Audrey Melrose, the coastguard's daughter, a delightfully attractive, true-hearted English girl.

Varieties preceding the play were supplied by Torbay, the comedy silhouettist, whose turn was amusing and popular; the Sisters Royce and Sid, vocalists and dancers, who did well; and Miss Millie Payne, eccentric comedienne, in her latest successes. The Bioscope concluded.

The St. Peter's Dramatic Society has now been in existence for no fewer than thirty years, and its reputation for good work was well sustained by its very creditable production of Mr. A. E. W. Mason's powerful play, "The Witness for the Defence," which was performed at St. Peter's Hall, Brockley, on the Thursday and Friday evenings of last week. A piece of this kind demands the most careful and artistic treatment, and it speaks well for the histrionic ability of the local amateurs that they acquitted themselves of their formidable task as cleverly as they did. Miss Katie Golding played the leading rôle of Stella Ballantyne with much ability, displaying both charm, and, when required, emotional strength. Mr. W. F. James, except for an occasional tendency to drop his voice, was good as the young lover, Dick Hazlewood. Mr. Harold Golding was excellent as the cruel and drink-sodden Stephen Ballantyne. Mr. F. S. Heppinstall went in for plenty of reserved force as Henry Thrisk, giving a firm and consistent rendering of a difficult part. Mr. Harold Heppinstall as old Hazlewood presented a clever and finished study of egotistical senility; and Mr. R. H. Spooner, except that he adopted a somewhat too juvenile gait and manner, was a dignified and astute old lawyer as Pettifer. Miss Lily Nesbitt as Mrs. Pettifer and Mr. L. Furrell as Hubbard, also deserve commendation. The play was produced under the direction of Mr. F. S. Heppinstall, assisted by Messrs. W. Abbiss and George Read.


Read and Reflect - - - -

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## OUR AMATEURS.

The Bancroft D.C.'s ambitious effort in producing "The Passing of the Third Floor Back" at the King's Hall on April 19 was rewarded with the success it deserved. Handicapped as the play is by its construction, and depending for its interest so much on skilful characterisation, in the most practised hands the dividing line between the sublime and the ridiculous is a fine one. That this was not overstepped on Saturday evening and that genuine enjoyment was given to the large audience is a sufficient tribute to the quality of the performance. Mr. Forbes-Robertson possesses the art of making his creations particularly his own, but Mr. Herbert Swears as the Passer-By did not challenge comparison by a too-slavish imitation of the original. He was always dignified and effective in a trying part. Mr. Walter Brumwell was excellent as the Jew, Jake Samuels, and was responsible for most of the laughter of the evening. Mr. Alec Shorey gave a clever study of the voiceless Joey Wright; Mr. Alex. J. Neill was alert and military as Major Tompkins, and Miss Edith Cadbury-Brown played easily, but looked rather young for the part of Mrs. Tompkins. Miss Edith Lee, we believe a newcomer, and a decided acquisition to the club, made her mark by her skilful and emotional acting as Vivian, and Miss Jessie Neill, who can always be depended on for careful and artistic studies, did particularly well as Stasia. Good work was also done by Mr. Ronald Colman, Mr. H. James Bowley, Miss Adèle Müller, Miss Minnie Higginson, and Miss Kate Hodgkinson. The whole production was in the hands of Mr. Sydney Wallace, who was assisted in the stage-management by Mr. Edwin Feis.

An excellent performance of "The Mousmé" was given by the Apollo O.S. at Wellington Hall, N.W., on the 18th and 19th inst., in aid of the Society for the Prevention of Cruelty to Animals. The production owed much to the skill and experience of Mr. George Lestocq, who staged the opera with every care, and obtained an excellent ensemble. Miss Ethel Brewer won distinction by her brightness and animation as O Hana San, and she used her sweet voice in cultivated style. Mr. Bernard Stutfield as Captain Yamaki, Mr. Edmund B. Gilding as Suki, and Mr. Harry Peacock as Hashimoto, are entitled to equal commendation. Miss Julie Flood made a dainty and charming Miyo Ko San, Mr. J. J. Sterling-Hill as Captain Fujiwara was heard to advantage in his songs. Mr. T. Emrys Daniel's expert dance won a warm recall. Miss Mabel Henn was rather inclined to force her voice as Mitsu, but otherwise acquitted herself creditably. The members of the chorus also deserve praise, not only for their singing, which was admirable throughout, but for the way in which they filled the various pictures of Japanese life. Mr. E. Cecil-Stock directed an able orchestra.

The interest of Sir Arthur Pinero's slightly old-fashioned play, "The Amazons," is not strong enough to carry it far without very clever characterisation, and one suspects that the success of the recent West-End revival was largely due to the "all-star" nature of the cast. It is not surprising, therefore, that for the performance by the Illyrian D.C. at Cripplegate Theatre on April 23 we have only moderate praise, especially as the piece bore evident signs of insufficient rehearsal. Miss Monica Thorne, who cannot help being charming in all she does, played Lord Noel with the necessary "swashing air," though inclined sometimes to get outside her part. Mr. Montague Heasman's André de Grival was one of the best bits of acting of the evening, his Gallicisms being natural and unforced. Mr. Frank How was fairly successful as Lord "Tweeny," but both he and Miss Beatrice Sherwood as Lady Castlejordan were not always distinctly audible. Miss Margaret Oakleton played the part of Lady Thomasin for all it was worth, but was almost too successful in her masculine impersonation to gain the sympathies of the audience. Mr. Albert Bond made a short but startling appearance as the poacher, Orts, and Mr. Henry Honeychurch with his clever little dog was quite in the picture as the gamekeeper, Fitton. The setting of both scenes was very effective, and Mr. Lawrence J. Clarence was responsible for the production of the play.

The revival of Lecocq's famous comic opera, "La Fille de Madame Angot" by the Balham Strollers O.S. at the Assembly Rooms on April 22 was on the whole very well done. The Meister orchestra, under the leadership of Mr. E. J. Munt, played with spirit, though occasionally in its enthusiasm overpowering the voices, and the work of the chorus was excellent, the "Conspirators" chorus in particular being well done, and causing much amusement. Miss Muriel Stanton has a sweet, if not very powerful voice, of which she made good use, and her clever acting in the part of Mlle. Lange was of value to the piece. Mr. E. G. Whitney lost in singing the throatiness which marred his speaking voice, and as Pomponnet pleased with the pretty "She is innocent," and in his duet with Larivandiere, carefully acted by Mr. C. R. Stuart. Miss Muriel Wood, by her bright acting and singing, made the small part of the market-woman, Amaranthe, stand out, and Mr. J. G. Seex as Ange Piton, and Mr. J. Menah as Louchard, also did well.

The Finchley A.D.S. has added to its laurels by the performance of "A Single Man" at the Woodside Hall on the 19th, 21st and 22nd inst. This amusing light comedy received just the right firm, yet delicate and light handling that it required. Mr. Sydney W. Coomber was happy in the part of the genial, harassed, simple, good fellow, who gains the knowledge of his real feelings with fortunately little harm to those of his hoydenish fiancée. Miss Phyllis Mason had a good grasp of the character of Maggie Cottrell, but has not yet quite mastered the art which conceals art in her methods of expressing it. The genuine earnestness which marks all Miss Evelyn F. Tunnicliffe's work was of particular value to her in the part of Isabella Worthington. She always carried conviction, and her scene in the second act with Miss Elsie McNaught, who acted crisply and cleverly as Louise Parker, was an excellent specimen of genuine comedy on the part of both ladies. Mrs. Sydney W. Coomber played with a quiet pathos and charm as the typist, Miss Heseltine; Miss Theresa Slocombe was a living, if slightly too restless, Lady Cottrell; Mr. James Halford gave good support as Henry Worthington; and Mr. Stanley H. Young and Miss Janet Carne put plenty of natural energy and vim into their playing of the parts of Dickie Cottrell and Bertha Sims.

It is difficult to keep pace with the philanthropic dramatic activities of the Edward Terry D.C., for, in addition to recent performances of "The Tyranny of Tears" and of "The Younger Generation," the first of a series of twelve performances in aid of the British and Foreign Blind Association was given at Chiswick on April 24, and "Aristide Pujol" is announced for performance on the 29th inst. On Saturday last, at Cripplegate Theatre, "The Younger Generation," which we are precluded from mentioning, further than to say that the production was emphatically good, was preceded by the one-act play, "The Idol's Eyes," in which Mr. Grant Molene as Clarence Pownes, and Miss Ethel Samuel as the lethargic housekeeper, Mrs. Jenkins, deserve special mention. Miss Margaret Knapman was good in the small part of Mrs. Gabe, and was effective also as the midnight visitor, Moll Jotter. The full programme concluded with an entirely new and original domestic episode, by Burford Delannoy, "The Silver Lining," which treats in pleasant fashion of the misunderstanding by the elderly colonial merchant, Marston, of his young wife's pitying affection for his defaulting clerk, the weak Dick Matthews. All, however, is explained satisfactorily, and Dick is given another chance in the office of the now reassured husband. The little piece received a good rendering from Mr. Grant Molene and Miss Margaret Knapman, who acted well together as the husband and wife, and from Mr. Gordon Baker, who was rather unduly petulant as Dick.

In "The Tyranny of Tears" at the Cosmopolis Theatre on Friday, Mr. Grant Molene acted very naturally, and used his hands expressively as the harassed journalist, Clement Parbury; Mr. F. Howard Martin was the amorous elderly lover, Colonel Armitage, to the life; and Mr. A. Cottle Green was a very effective manservant, Evans. Of the rest of the cast, Mr. Cecil Roche would have been better as the caustic, cynical friend, George Gunning, if he had been less uncertain of his words; Miss G. Worth Daffern was not at her best as the tearful exacting wife, and Miss Ethel Samuel seemed too complacent and not sufficiently business-like for the efficient secretary, Miss Woodward. The performance was given in aid of the Finchley Home for Children.

It is a pleasure to record a complete triumph for the Cheltenham Amateurs' production of Gilbert and Sullivan's delightful comic opera, "The Gondoliers," at the Opera House, on Tuesday night. The old Operatic Society became defunct fifteen years ago, since when amateur operatic efforts have been lamentably few, but, sharing in the re-awakening of the national interest in the beauties of opera, an enterprising company of Cheltenham amateurs last season essayed "H.M.S. Pinafore" with so gratifying a success as to stimulate them to further and larger efforts. Hence "The Gondoliers" for a week at the local Opera House. With such talent available as is in evidence here a resuscitation of the Operatic Society will follow as a natural sequence. First-class work stands out in every department: the music under the skilful direction of Mr. C. J. Phillips; the chorus trained by Mr. S. J. Grove; the stage-management of Mr. Shelford Walsh; the mounting and dressing—the theatre props having been considerably augmented to meet the exigencies of the piece; and the "general management" of Mr. Lyon Rainger, whose capabilities for dealing with infinite details are surely unexcelled. Nothing had been omitted, even the vestibule and auditorium of the theatre had been put into gala dress; and the enthusiasm of the large and appreciative audience waxed gradually into a long continued ovation at the close—a brilliant climax to a sparkling production. The Duke of Plaza-Toro is dashingly and picturesquely portrayed by Mr. H. T. Rainger, and his singing is most effective. Mr. Ellis Vizard looks and acts charmingly as Luiz, and his sweet tenor voice is displayed to great advantage in the part. Mr. Douglas B. Cross must be commended for life-like acting as the Grand Inquisitor; his singing is also good and his patter even better. Mr. Lyon Rainger, in his inimitable manner, contributes largely to the fun of the piece as Marco, the Gondolier, his personality adding distinction to the part, and his singing being much appreciated, especially in duet with Giuseppe, Mr. Frank Pates, who plays up to his partner in a most admirable way. A very capable pair also are Miss Josephine Scott as Gianetta and Miss Maud Rogers Harrison as Tessa, whose performances are remarkable for brightness and sprightliness; their quartettes with Marco and Giuseppe brought down the house. Mrs. Bartholomew submits a charming impersonation of the Duchess, assisted by capital singing. Miss Hilda Baker, a winsome figure as Casilda, possesses an unusually sweet voice and perfectly natural stage deportment. Gondoliers Antonio, Francesco, Giorgio, and Annibale were capably represented by Messrs. G. O. Rathbone, G. A. Cowland, and W. J. Fowler, and Contadine by Misses Clara Holmes, S. B. Williams and Eileen Whittaker. Inez finds a capital exponent in Miss Threlfall, and the Drummer Boy is nicely acted by Master John McLellan, as are the pages by Masters Billie James and Eric Thornton. The chorus acquit themselves in a manner, vocally and otherwise, worthy of all praise.

An adaptation by Mr. C. E. Montague of his novel, "A Hind Let Loose," was produced at Cosmopolis on Tuesday.

Messrs. Howard and Wyndham, Ltd., the present lessees of the Royalty Theatre, Glasgow, have given notice that they wish to terminate their lease as at Whitsuntide, 1914.

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AJAX.—*Apply for a trial turn to one of the circuits. Ask manager of your nearest local hall.*

W. DUNKLEY.—*An act of "The Duchess of Dantzig" was played at the Palladium last year with Evie Greene and Courtice Pounds in their original parts.*

C. NEVE.—*Mr. Eugene Stratton was connected for several years with the Moore and Burgess Minstrels. We do not answer correspondents by post.*

T. N.—*Clarkson's, Wardour-street, would supply wigs on hire. Try Denny's, bookseller, Strand, W.C., for book on make-up, or French's, 26, Southampton-street, W.C.*

ALEC KOLE.—*Dan Leno toured the suburbs with "Orlando Dando," and probably went to the theatre you mention. The management would be able to tell you. We do not answer correspondents by post.*

H. EDGE.—*We are asked the question every week. The lady and her husband are discreetly silent on the subject, and we are certainly not going to try to penetrate the veil of secrecy. We do not answer correspondents by post.*

C. MORGAN (Tonypandy).—*Unless you could let us have the year it would be impossible for us to discover the fact without immense trouble. Why not write to David Allen's? Mr. Fred Higham, Durand-gardens, Clapham, might be able to tell you.*

CUNNINGHAM.—*Our Glasgow correspondent writes to correct our statement made in the Answers to Correspondents last week. "Peebles," adapted by Albert Chevalier from Madame de Girardin's play, "La Joie Fait Peur," was produced on July 25, 1881, at the Royal Princess's, Glasgow, then, under the management of Mr. H. Cecil Beryl. Mr. Wm. Mackintosh played the title-rôle, a faithful Scotch servant. The one-act piece was played in conjunction with "False Glitter," a drama, by Frank Harvey, in which Mr. Mackintosh played John Prescott. Mr. Albert Chevalier was also in the cast. "Peebles" and "The Parvenu" formed the bill at the Royal Princess's, Glasgow, for the week beginning Aug. 1, 1887, with Mr. W. Mackintosh as star.*

## BIRTHS, MARRIAGES, & DEATHS.

The charge for inserting in "The Era" an announcement of a **Birth**, a **Marriage**, or a **Death**, or an "**In Memoriam**" notice, not exceeding twenty-four words, is **One Shilling and Sixpence.**

As a guarantee of good faith, the name and address of the sender must accompany each notice.

**BIRTHS.**

BIBBY.—April 16, at 25, Belle Vue-road, Wandsworth Common, London, S.W., to Mr. and Mrs. Charles Bibby (née Hilda Bruce Potter), a daughter.

CORNE.—On April 22, 1913, at 3, Brandon-mansions, Queen's Club-gardens, W. to Mr. and Mrs. Surtees Corne—a son.

**MARRIAGES.**

BURTON—THORNTON.—George Burton, the well-known pantomime author-composer, of Sheffield, to Miss Ina Thornton, of Manchester, at Crewe, on Thursday, April 17.

**DEATHS.**

ASHTON.—At Ruchill Hospital, on April 24, Henry Hughes, aged 4 years 10 months, beloved son of Harry and Nelly Ashton, 57, Rose-street, Glasgow.

McGUCKIN.—April 17, at Stoke Poges, Bucks, of heart failure, Barton McGuckin, aged 60.

PRYCE-HAMER.—April 16, at the residence of her sister, Mrs. V. Southgate, 136, Ashley-gardens, S.W., Mrs. Beatrice Angela Pryce-Hamer (Cecil Cromwell), eldest daughter of Mrs. Angela Gould Pym, of Boston, U.S.A., and Captain W. H. Pym, R.N.

WYNNE.—April 6, in New York City, Little Johnny Wynne, aged 69, father of Mona Wynne (of Hayes and Wynne). Buried in Saint Raymond's Cemetery, N.Y., on April 10.

IN MEMORIAM.

DEWHURST.—In loving memory of Frances Clara, beloved wife of Jonathan Dewhurst, died April 26, 1912. Deeply missed and mourned by husband, sons, and daughter.

ELLERTON, A., JUN.—In loving memory of our dear son, Alf. Ellerton, Jun., who fell asleep Sunday, April 17, 1910, aged 20. Sleep—Mum and Dad think of you always.

The heart that woke sweet melody is stilled,
With all Life's young ambitions unfulfilled,
And all that went to make life's harmony
Changed from a major—to a minor key.

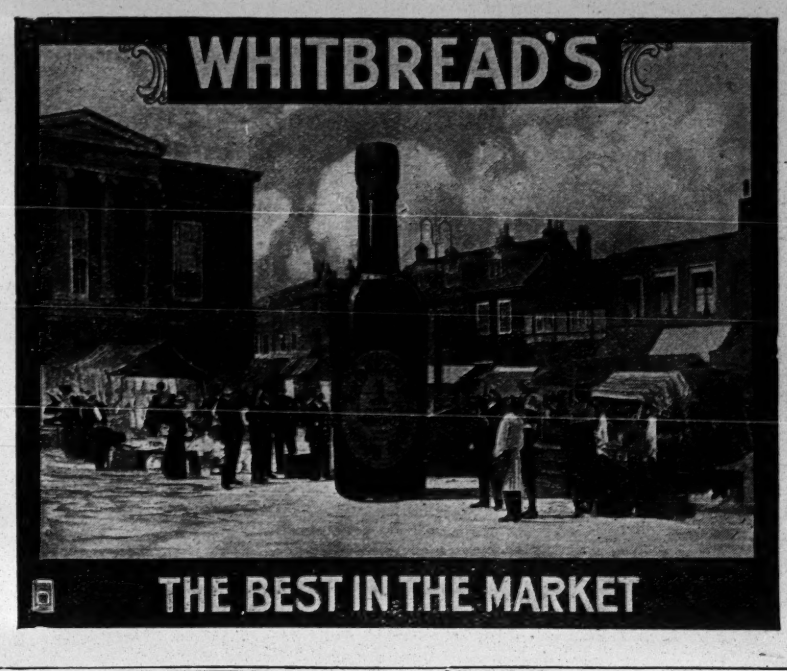
HARCOURT.—In loving memory of Sidney Harcourt, who passed away May 5, 1905.

HERON.—In loving memory of Philip Heron, who passed away April 27, 1911. "In my memory locked."—E. D.

WHITE.—In memory of Edgar Charles White, the dearly loved husband of Minnie Webb White, who passed away April 28, 1909. Many years with the late Harry H. Hamilton's Excursions. Never forgotten by his loving wife and family.

"Hearts that love like mine forget not;
They're the same, in weal or woe,
And the star of memory sets not
In the grave of years ago."

"I'll swear upon that bottle."
—*Tempest, Act ii., Scene ii.*

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—*Henry VI., Act ii., Scene iii.*

A pleasing feature of the Romford Dramatic Society's recent production of "Caste," and one which harmonised with the slightly archaic style of the dialogue, was the adoption by the actors of the costumes of the period of the play. The performance on the whole was a distinctly good one, Mr. G. Martin Price giving an excellent, and at no times overdrawn, representation of the bibulous ne'er-do-well father, Eccles, for which he was deservedly much applauded. Mrs. W. S. Steeples was well made up as the Marquise de St. Maur, and succeeded in making her references to her favourite Froissart very acceptable. Mr. Stanley H. Thompson was very good as D'Alroy in the first two acts, but did not take advantage of all his emotional opportunities as the returned-from-the-dead hero and unexpected father of the last act. Mr. W. R. Adams was a bright and vivacious Polly Eccles, but Mrs. G. Barnes, though she played conscientiously, was not well cast for the part of the young dancer and mother, Esther. Mr. T. D. Williams' Sam Gerridge was a satisfactory study, but he was able to score more effectually in the farcical comedy, "A Little Fowl Play," which opened the bill, in which he successfully took the part of the much-embarrassed literary man, Gilbert Warren. Miss Bessie Gooderham played the part of the pert maid, Mary, quite excellently; Master Russell Nunn was a smart boy; Miss Ethel Franklyn looked charming as Sybil; and Mr. Lol Cuthbertson was breezy and amusing as Tolbooth.

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OPINIONS OF THE PRESS.

THE ENCORE, May 26, 1910.
We have just received the third edition of Mr. Albert A. Strong's book on Theatrical and Musical Law, which is published at "The Era" Office, 5, Tavistock-street, Strand. Since the second edition of his work was published—nine years—many changes have taken place in the laws relating to entertainments, and these have necessitated a considerable enlargement of the volume. Full texts of the recent Berlin Convention and the United States Copyright Law are included in this edition, in which is also published the awards governing the relations between artistes, agents, and managers. A number of new cases are also cited illustrating the effects of the barring clause. The Musical Copyright Act, children on the stage, the sketch question, and the Workmen's Compensation Act are all fully dealt with and in a readable and easy style, as free as possible from legal phraseology and technicalities. It is a legal axiom that ignorance of the law is no excuse for breaking it, and, therefore, it behoves everyone connected with the entertainment world to make himself acquainted with the law as it stands in relation to the profession or business in which he may be engaged. To every one connected with the Drama or Variety Mr. Strong's book is a necessity, and this last edition is so comprehensive that anyone who consults it can have no possible excuse for infringing the law on the ground of ignorance. The work will, no doubt, have a ready and rapid sale, for all artistes, managers, and agents should have it at hand.

THE ERA, July 30, 1910.
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SATURDAY, APRIL 26, 1913.

## ADVICE TO MANAGERS.

Periodically there is a panic as to the condition of the theatrical business in England. The Press and the public become uneasy about the health of the drama, and rush to its bedside with prescriptions of all kinds. Some little time ago it was an alteration in the time of performance that was advised. This innovation was going to make all the London managers' fortunes, and "bring back the amusement-seeking public from the music-halls." Correspondence was carried on for some time, and the case against the existing arrangements made very strong. What came of all this consultation and advice gratis? Nothing. The London theatres still commence operations at the same hour of about eight p.m. Then, again, the managers were advised to lower their prices. It was pointed out that a person could get a front seat in a music-hall for five shillings only, while a stall for a West End theatre costs half-a-guinea. Let managers lower their prices, it was said, and prosperity would "return" to the theatres. Did the managers lower their prices? Not a penny. They continued to charge the same amounts for their stall and dress-circle seats as before. Then there was Mr. Bernard Shaw, who, in a series of witty articles, proved that the theatre was going to the dogs on account of the non-intellectual character of its productions, and prophesied the time when "the commercial prosperity of Ibsen" would lead the misguided managers to see that their real interests lay in presenting his plays and imitations of them. Have these things come to pass? Not in the least. So far from the mountain having come to Mahomet, Mahomet has gone to the mountain. "The Pretenders," with every advantage of acting, mounting, and Press encouragement, was one of the greatest failures of this year; and Mr. Shaw scored one of the greatest successes of 1912 with a Shavian variant on the eternal theme of the person who "makes a night of it," assaults the police, and has to answer for his "spree," with amusing results, next day.

The latest thing in counsel is the "advice to managers" to allow smoking in their theatres, and we regret to notice that Sir Arthur Pinero has been induced to lend his name to the advocacy of this nostrum.

Anything more irrational than this advice we never remember reading. When the music-hall was in its unregenerate, uncivilised stage; when it was, in the best sense of the word, "vulgar," it was less prosperous financially. It reached its present prosperity by imitating the theatres. What the old music-hall was we all remember—the chairman with his noisy hammer, the waiters crying, "Give your orders, gents.!" and the joyous rowdiness, the slangy freedom which expressed itself in the joining of the audience with the singer on the stage in the rendering of his choruses. The music-hall has now become the "variety theatre"—that is to say, it has ceased to be vulgar, and has become decent, refined, and sedate. It has borrowed from the theatre in the shape of sketches just as much drama as suited its patrons, and it extends its scope to everything that is interesting, from the cinematograph to the scientific novelty. And now the theatres are advised to pursue an exactly opposite course; to make themselves more "rowdy" and easy-going, less restrained, hygienic, and sanitary than the music-hall.

The variety entertainment is essentially a disconnected entertainment, and the theatrical entertainment a connected and sustained one. When a man goes to a music-hall he goes with the intention of resting his mind; when he goes to a theatre, he goes with the object of putting on himself the mental labour involved in attention. It is not a question of the highness or lowness of the art; nothing could be more artistic than the dancing of a Pavlova or the humour of a Chevalier; it is a question of sustained interest and intermittent interest. It may be that, as time goes on, the spirit of the age will become so "casual" that the variety entertainment will absorb the whole field of recreative pleasure; but at present, with some thirty-five first-rate dramatic theatres in London, and only about a dozen leading music-halls, the date seems likely to be deferred. As it is, an average of the dividends paid in 1912 by the Alhambra, Coliseum Syndicate, Empire Palace, London Pavilion, New Tivoli, Moss' Empires, and Palace Theatre is about 11½. It is quite possible that, if we could get accurate information of the average gains of the leading London theatres, a somewhat similar result might be found to have been attained, the really "big" successes making up for the "dead" failures. Of course, music-hall management is a fairly safe business, while theatrical management is a glorious gamble.

There is, no doubt, a minority of "confirmed smokers" who are such slaves to the agreeable habit that they are prevented from going to see a play which they think likely to give them pleasure by the fear of being deprived for three hours of the beloved "weed"; but the average man connects smoking with rest for the mind, not with active exercise of it; and he goes to a theatre to be excited, not to dream. In a modern music-hall audience, though most of the people are smoking for part of the evening, few of them are smoking all the time; and though a lady may not object to an occasional cigarette, or a short visit to the men in the billiard-room, she may not care for the atmosphere, which, in spite of all arrangements for ventilation, is inevitably created in a place of amusement in which smoking is permitted. And as the theatres chiefly depend for their support on the pressure brought to bear on well-to-do City men by their wives and sisters, resulting in a visit to the play, it may be doubted if it is worth while trying an experiment which may do more harm than good, and certainly would not be demanded if the managers were to take a census of the inhabitants of both sexes in the prosperous suburbs.

## LONDON SHAKESPEARE LEAGUE.

Sir Edward Brabrook, in proposing the toast of "William Shakespeare and London" at the annual dinner of the London Shakespeare League at the Trocadero Restaurant, on Wednesday night, said London owed a special debt to Shakespeare, for in London his work was done, and many of the places were fragrant with his memories.

Mr. Cyril Cobb (chairman of the London County Council), who responded, said though the Lord Mayor generally took precedence in London matters, he felt this was an occasion when the chairman of the L.C.C. had a right to speak, for the City Fathers were extremely harsh to Shakespeare and his player friends. The only theatre in the precincts of the City in those days was not under the jurisdiction of the City, but under that of the Bishop of Winchester, and even to-day there were no theatres in the City. He often met Americans going by train to Stratford, and he wondered whether they realised that close to the London hotels where they were staying they could see much of the Shakespeare country.

The London County Council encouraged the teachers to teach the school children all that could be taught about Shakespeare, to act his plays, and to love the great literature he had given them. They had also done all they could to help the people who wanted a Shakespeare Memorial Theatre in London. He was sorry that the Government had objected to the scheme to erect a Shakespeare Theatre on the site of the present L.C.C. buildings at Spring Gardens, but he hoped another site would be found.

Sir Laurence Gomme (Clerk of the L.C.C.) asked what foreigners must think when they found in London no place named after Shakespeare and no monument to him. In Edinburgh the first thing one saw was the Scott Memorial, and he would never be happy till the national memorial to Shakespeare assumed a dominant note in London life.

The Rev. Stewart Headlam and Mr. William Poel also spoke, and Mr. J. Fairman Ordish recited a fantasy he has written, "Shakespeare in London."

## BIRMINGHAM REPERTORY THEATRE.

In the fortnight ending May 3, "King John." "The Merry Wives of Windsor," and "Twelfth Night," have occupied the stage at this house. In the first of these the part of King John was very effectively played by Claude Graham, who was successful in bringing into strong relief the King's mean-spirited weakness. Mr. Frank Moore was consistently good as Hubert de Burgh, being best, perhaps, in the famous scene where he is about to put out the eyes of Arthur. This scene called forth prolonged and well-merited applause. Mr. Roy Royston's Arthur deserves high praise. Mr. John Darnley as the King of France made a good impression, and Philip the Bastard was ably interpreted by Mr. Barry V. Jackson. Others who gave excellent performances were Margaret Chatwin, who made a tragic Constance, and Miss Cecily Byrne, who was charming and natural as Blanche.

Sir Henry Lee, Mr. William Poel, Mr. J. F. Ordish, Professor Candy, and many other Shakespearean enthusiasts, were present on Saturday afternoon at the Record Office, Chancery-lane, at an exhibition of documents bearing upon Shakespeare's life in London, arranged by Dr. William Martin, of the Shakespeare Debating Society, with a view to bringing students back to the bedrock of facts concerning the poet. Of the twenty-six documents shown, the most interesting were those relating to the Christmas play-acting before Queen Elizabeth at Greenwich by Shakespeare, Kemp, and Burbage, while five documents relating to arrears in the collection of subsidies granted to the Crown give the name of Shakespeare among the defaulters, and point to his having lived in St. Helens, Bishopsgate, and the Clink, Southwark, where the bear gardens and playhouses were situate. Other documents showed Shakespeare's name as one who received four and a-half yards of scarlet cloth for the procession on the visit of James I. to London, and the conveyance of a house in Blackfriars to the poet. Dr. Martin suggested that the evidence in the documents should be reproduced in an authoritative form by Shakespearean societies

## THE SHAKESPEARE FESTIVAL.

A large audience gathered in the Picture Gallery of the Memorial Buildings, Stratford-on-Avon, on Monday afternoon, at the opening of the Shakespeare Festival, to hear Mr. Arthur Bourchier's lecture, "Some Reflections on the Drama and Shakespeare." After reference to the present time as the renaissance of the music hall, Mr. Bourchier remarked that Shakespeare took his facts from the past and his models from the present. Just as the Madonna of the mediæval paintings was always Italian or Flemish, so were Shakespeare's characters, of whatever period or race, people of Tudor England. Henry V. was not so much a portrait of the King whose name he bore as the portrait of the young adventurous Englishman of Shakespeare's time. He was one of the best characters that Shakespeare drew. They saw in the three plays his change from an idle, good-for-nothing to a helpful son, and, further, to a worthy King. The wastrel became a gallant soldier and a just ruler; the rake a true lover.

Many difficult questions arose in the establishment of a National Theatre, the most important being that of management. Should it be managed by a committee or by a single individual? Surely a committee or a corporation would be fatal, for no body of men could have quite the same enthusiasm and purpose as an individual, and in these days, when everybody had an axe to grind, corporations or committees or governing bodies might have no artistic conscience.

The success of the National Theatre in England to-day depended entirely on the choice of the first director, who must have practical knowledge. The recent attempt in England on the part of unpractical enthusiasts to "rush" the movement had practically failed. Injudicious but well-meaning amateurs had been seriously hampering, if not actually jeopardising, the scheme. There must be no misunderstanding. They of the stage were flattered by the attentions of the intelligent outsider, but they were jealous to the verge of obstinacy if that outsider should attempt to endanger the fabric which years of experience in a most difficult calling had proved to be of sound and practical foundation. Also there must be no faddism. To be national the majority of plays selected must be popular. If the promoters of the national scheme fail now, let them remember that they dealt a blow to the cause of dramatic art in the country from which it would surely never recover for years and years. He hoped that in the tercentenary year German, Russian, and Dutch players would be invited to give performances at Stratford-on-Avon.

The opening production on Monday was "Richard the Second."

At the Memorial Theatre in the evening was produced the first of the four historical plays which figure in the first week of the Festival, viz., "Richard II." The Memorial Theatre has been redecorated, and the general effect of the red-plush-colour seats against the white and gold of the walls surrounding the proscenium blends harmoniously with the soft lime-lit scenery and the pageantry of Shakespeare's tragedy. As Richard Mr. F. R. Benson succeeded admirably in conveying the regal bearing of the scion of Royal descent, at the same time portraying the want of strength and sickly sentiment of the man. These two different phases of the character were shown to the best advantage in the splendid scene at Westminster Hall in the fourth act, where Bolingbroke persuades Richard to give up the crown, and then, in a moment of anger, sends him to the Tower. Mr. Murray Carrington's rendering of the part of Henry Bolingbroke left little to be desired. In the quarrel with Mowbray, Duke of Norfolk, he showed very vigorously the indomitable and warlike spirit of the future King. Gifted with a fine stage presence and a vigorous and manly carriage, Mr. Rupert L. Conrick gave full force to the lines allotted to Thomas Mowbray, Duke of Norfolk, and was especially good in the quarrel with Bolingbroke in Scene III. in the lists at Coventry. Mr. J. Moffat Johnston with a telling delivery enacted John of Gaunt with power and self-restraint, and gave dramatic force to the death scene. Mr. Reginald Goode supplied a sound contribution to the general excellence in his interpretation of the unsympathetic part of the Duke of York, and Mr. Mark Turner was admirable as the Duke of Aumerle, his son. That fine actor, Mr. William Calvert, ably portrayed the Earl of Northumberland; and Mr. Frank Matthews made a dashing young Hotspur. Mr. Frank Cochrane had little to do as the Bishop of Carlisle, but rose to the occasion in the Westminster Hall scene, where his denunciation of Bolingbroke was a magnificent piece of acting. Miss Ethel McDowall lent to the sorrows of Richard's Queen a delicacy and grace that easily obtained the sympathy of the audience for the unfortunate lady. The Duchess of Gloucester only appears in one scene, but in that Miss Rosa Burgess cleverly indicated a religious woman struggling to master the desire for vengeance. Miss Marion Foreman, who played the First Lady, possesses a voice of a peculiarly sweet timbre. She rendered her songs with great delicacy; and Miss Eve Titheradge lent grace and distinction to the part of Second Lady. The embodiment of the First Gardener by Mr. Harry Caine was one of the successes of the performance; and the naïf simplicity of the poor old man reached right to the hearts of the audience. Mr. John Maclean was excellent as the Second Gardener. King Richard's servants, Bushey and Bagot, were capably depicted by Messrs. Darby Foster and Hugh Rendle; Mr. James Stanners did well as Lord Willoughby; and Mr. Oswald Roberts is to be commended for his good work as Ross. The part of Sir Pierce of Exton was in the safe hands of Mr. Rupert L. Conrick. Messrs. Frank Reynolds and James Stanners were successfully responsible for the parts of the heralds; Mr. O. Roberts was good as a gaoler; and Mr. Frank Reynolds again appeared as a murderer. The audience was enthusiastic, and calls before the curtain were frequent. Mention must be made of the tuneful and well-scored music, composed by Dr. R. Vaughan Williams, who has undertaken the musical direction of the festival. It has been specially written for the historical plays.

On Tuesday was revived "The Merry Wives of Windsor."

The production of "The Wives," coming between the historical plays, "Richard II." and "Henry IV.," was very acceptable; frolic and laughter took the place of tears and sighs, and the audience fully appreciated the change, which gave keen enjoyment to the Festival patrons. The performance went rippling along at a brisk speed, and its delicious humour was fully expressed, Mr. F. R. Benson's company being quite at home in their parts. Mr. Moffat Johnston's Falstaff was admirable in every way, and the same may be said of the Ford and Page of Mr. Murray Carrington and Mr. Rupert Conrick. Mr. F. R. Benson showed remarkable versatility in his clever creation of Dr. Caius; and Sir Hugh Evans could hardly have been better played than it was by Mr. Harry Caine. Mr. Frank Cochrane left little to be desired as Shallow; and Mr. Mark Turner was sufficiently simple as Slender. A real "old-time" Host of the Garter Inn was Mr. William Calvert; and Mrs. Ford and Mrs. Page were played with point and spirit by Miss Dorothy Green and Miss Ethel McDowell. The Anne Page of Miss Marion Foreman was a graceful and characteristic embodiment; and Miss Rosa Burgess is to be commended for her able impersonation of Mistress Quickly. Those rascally knaves, Bardolph, Pistol, and Nym, were enacted in splendid style by Messrs. Darby Foster, Ambrose Flower, and Frank Matthews; Mr. John Maclean was a delightfully artless Simple; and Rugby was humorously represented by Mr. O. D. Roberts, Miss Violet Cecil being excellent as the Page.

THE BIRTHDAY.

The 359th anniversary of Shakespeare's birth at Stratford-on-Avon on Wednesday was heralded by the ringing of the bells, and the unfurling of fifty-two National and Empire flags in Bridge-street. The Union Jack, which was presented by the King, was set free by the Mayor, and the distinguished representatives who officiated for their respective countries were the Chinese, Liberian, Rumanian, and Servian Ministers, the Secretary of the Chilian Legation, the High Commissioner for New Zealand, the Agent-General for Victoria, the Chargés d'Affaires of Servia and the United States of America, the Agent-General for Western Australia, the Agent-General for New South Wales, the Assistant Secretary for the Commonwealth of Australia, official representatives of Queensland and Sarawak, Professor Max Forster, of Leipzig, Dr. Frederick Bancroft, Sir Sidney Lee, and Lord Redesdale.

On Tuesday night, at the close of the performance of "The Merry Wives of Windsor" supers struck for higher wages; and on Thursday "Henry IV." (Part II.) was played with the assistance of volunteers. There was the usual annual meeting of the Shakespeare Club at the Town Hall, the Floral Procession from the birthplace to the grave, and the address by the vicar, Canon Melville. An interesting presentation was made to the Memorial Theatre by Mr. William Calvert, on behalf of his mother, Mrs. Charles Calvert, in the shape of two immense albums containing a unique collection of coloured scenes and costumes and documents and articles compiled by the late Mr. Charles Calvert in connection with his famous Shakespearean revivals in Manchester.

THE LUNCHEON.

At the luncheon in the Town Hall, the Mayor (Councillor Ballance), president of the Shakespeare Club, in proposing the toast of the representatives of other countries, expressed his gratification that they had so goodly a company present. Although they had representatives of nations and States differing in forms of government and in other matters, to-day they met as friends, united in purpose, to celebrate in a spirit of thankfulness the birthday of a dramatist whose works lived because they were intensely human. Lord Redesdale, in proposing the toast of the afternoon, "The Immortal Memory of William Shakespeare," said that just as the Greek god was called by Homer the Cloud Compeller so Shakespeare was the World Compeller. No man had ever excelled Shakespeare, no man had ever attained his level in originality. He was possessed of that wonderful eye which a recent German authority pointed to as the special property of men like Leonardo da Vinci, Kant, and Goethe. Professor Max Forster, of Leipzig, proposed "The Drama." He said that in German estimation Shakespeare was the most priceless jewel in the rich crown of England, and if it were not for the fact that they had Shakespeare celebrations of their own in Weimar they would flock here in numbers to do worship at the shrine of Shakespeare. The number of Shakespearean productions in Germany was only exceeded by those of Schiller, which meant that last year three or four Shakespearean plays were performed on the German stage. Mr. F. R. Benson, in response, made a stirring speech, in which he said: This Festival means very, very much to an actor. It means, on the one hand, the kind words spoken by the learned Professor from Leipzig. It means the friendly greeting and handshakes of my fellow-townsmen. It means the friendliness that prevails among all to-day as members of the great human family assembled to worship Shakespeare. He then followed up with an allusion to the dream of the peace of the world, and the proceedings terminated.

THE BIRTHDAY PLAY.

On Wednesday, the play performed was "Henry the Fourth," Part II.

A large and distinguished audience, including many foreign delegates and ministers, assembled in the Memorial Theatre on the evening of the birthday. Mr. Benson, as Henry IV., gave his thoroughly artistic and conscientious portrayal of the failing monarch. Mr. William Calvert as Falstaff contributed a remarkably fine performance. Mr. Murray Carrington's Prince of Wales was buoyant and yet royal. A sound reading was the Lord Chief Justice of Mr. Rupert Conrick; the shallow of Mr. Harry Caine was an excellent and careful bit of comedy; and Mr. John Maclean played Silence with a keen sense of the requirements of the part. The feature of the evening was the appearance of Mrs. Benson as Doll Tearsheet. Her quaint and lively impersonation caused much amusement. Mr. Ambrose Flower is to be commended for his sketch of the traitor, Coleville; and Mr. Mark Turner was good as Gower. The parts of the Earls of Warwick and Westmoreland were in the safe hands of Messrs. James Stanners and Reginald Goode; Mr. Frank Matthews as John of Lancaster and the Misses Nora Pilling and Nora Nicholson as the Princes. Thomas and Humphrey, were very satisfactory; Mr. Moffat Johnston played Pistol in true Shakespearean style; Mr. Frank Cochrane made a droll Bardolph; Mr. R. Goode did well as Poins; Miss Violet Cecil made a dainty Page; and Mr. Darby Foster was excellent as Davy. Fang and Snare had humorous representatives in Messrs. Frank Matthews and F. Reynolds; and Falstaff's recruits were intelligently embodied.

At the fall of the curtain Mr. F. R. Benson thanked the audience for their kind and hearty reception in a graceful and poetic speech.

On Thursday, the play revived was
"HENRY THE FIFTH."

Mr. Benson's portrayal of King Henry was as full of energy and fire as ever. Mr. Murray Carrington's Duke of Exeter was a subdued and mature creation. The Archbishop of Canterbury and the Bishop of Ely were capably enacted by Mr. Rupert Conrick and Mr. G. Walker. Mr. Harry Caine was an admirable Fluellen; and the Pistol, Nym, and Bardolph of Messrs. M. Turner, John Maclean, and William Calvert were capital character studies. Mr. Frank Cochrane was particularly good as Charles VI.; Miss Ethel McDowall made a graceful Isabel; and the charm and simplicity of Katherine were creditably suggested by Miss Dorothy Green. The Chorus of Mr. F. Randle Ayrton held the audience in wrapt attention. The remaining rôles were well rendered by the members of this famous company.

URBAN CLUB FESTIVAL.

Birthday honours were again paid to the Bard of Avon by the Urban Club on Wednesday, when that old-established society held its fifty-third Shakespearean Festival at the Connaught Rooms, Great Queen-street. The occasion was celebrated in the customary fitting style. The programme had as frontispiece an artistic scroll design by Mr. S. T. C. Weekes, illustrative of Shakespeare's heroines, and was garnished by apt quotations from his works; while on the table in front of the president lay a second folio Shakespeare and the silver punch-bowl formerly belonging to David Garrick.

Miss Esme Beringer presided, and had with her Miss Vera Beringer and Mr. Jack Beringer, while also present were such stalwarts of the club as Mr. Charles Cruikshanks, Dr. R. W. Leftwich, Archdeacon Sinclair, Mr. Walter Grace, Mr. Walter Browne, Mr. R. T. Baines, Mr. J. R. Perfect, Mr. A. Wenyon Samuel, Dr. Bernard F. Hartzorne, Mr. Geo. Spencer Edwards, Mr. G. L. N. Fâche, Mr. W. H. Pratt (hon. treasurer), and Mr. E. Chas. Fâche (hon. secretary).

The president read the following letters and telegrams from leading actors:—

Sir Herbert Tree: "I am glad to hear the Urban Club is still keeping the great birthday on April 23 instead of Jan. 22. Sir Peter will drain a bumper in honour of Shakespeare on the stage to-night. I wish I could be in two places, so that I might be with you this evening. I shall hope to honour Shakespeare's memory by a prolonged festival this year."

Sir George Alexander: "Although unable to be present this evening in person, I am with you in spirit. I join you in rendering homage to the memory of the great national poet. Your artistic association with the St. James's Theatre makes to-night's meeting one of special interest to me. Best wishes."

Mr. Forbes-Robertson: "All hail to the Urban Club on its fifty-third Shakespearean Festival, and to the gracious lady president."

Mr. and Mrs. F. R. Benson: "Hail to the feast, the speaker and the live chains of human brotherhood, of which your ceremony forms a golden link. All good wishes."

Mr. Arthur Bourchier: "My best thoughts with you all, gathered together to honour great Shakespeare's memory."

Mr. Bernard Shaw: "I wish you many happy returns of Shakespeare's birthday. But it is clear to me that when a man is not for an age, but for all time, he cannot decently be allowed to go on with his birthdays. There should be a statute of limitations. This thing has been going on now for over 350 years. How many birthdays does he want?"

Miss Ellen Terry: "All congratulations. I wish I could have contrived to have been with you this evening."

Messages also came from Miss Genevieve Ward, Mr. Henry Ainley, and Mr. Laurence Irving.

Proposing the toast of "The Immortal Memory of William Shakespeare," the chairman said:—

Ladies and Gentlemen, — Amongst the first thoughts that occur to me on an occasion like this is that Shakespeare was not only a poet, a teacher of wisdom, but he was also an actor, and perhaps that is why it is appropriate that that calling should be represented at your board to-night. Ladies and Gentlemen, think what we actresses owe him. From the tragic Constance to the ambitious Lady Macbeth; from Royal Catherine of Arragon to Catherine the would-be Suffragette—(laughter)—from Beatrice to Desdemona; from Ophelia—poor sweet pathetic Ophelia—to Juliet, the unhappy Capulet; from Portia, who beat the Jew, to that trio of handsome youths impersonated by Imogen, Rosalind and Viola. What an array! I would go on for "courage mounteth with occasion," but there are other things to say. For fifty-three years on April 23, I understand, you have foregathered to honour yourselves by honouring him who stands alone supreme above all men. It is not that his memory stands in danger of decay. To-day, more than ever, is Shakespeare known and revered, but it is right and meet that we should show to the world our love and loyalty. In connection with that mysterious cult, "Baconiana," I am reminded that a friend of mine once said it did not matter very much whether Shakespeare or Bacon wrote the plays as long as we had them. Here I want you to disagree, as I did. It think it matters very much. The personality of Shakespeare is all important. He is something more to us than the creator of his works; he is a real human being, whom we love to think of with faults and virtues, weaknesses and strength; a man who understood and felt, as Romeo says, "Thou canst not speak of that thou dost not feel." A man in whose veins the blood of sympathy for suffering mingled with the wine of joyous living.

You will remember that Coleridge said of him, "Our myriad minded Shakespeare," and yet another said, "He breathed upon dead bodies, and brought them into life." One great feature in Shakespeare's plays is to my mind his objection to the actor-manager. I strongly suspect—indeed, we may safely say—that he was not a very good actor, and so, whenever he wrote a fine leading part for an actor-manager, he handicapped it as best he could. I would call to your memory Buckingham in "Henry VIII.," Iago in "Othello." I detect a sense of humour in letting Richard work hard all through the play, that Richmond, fresh from the chop-house, might sail in and steal the thunder of applause. (Laughter.) And what Macbeth has not suffered from Macduff, and his lament for his wife and little ones! Thereby hangs a tale. Some amateurs were performing "Macbeth." The gentleman cast for Macduff complained of the poet's lines. "Look here, I can't say this, Listen, 'What all my pretty ones and their dam!' One can't say 'dam' with a lot of one's people in front." "Oh," said the stage-manager, "it isn't that sort of dam; it's dam, you know, dam—your mother." "I shall do nothing of the kind; I prefer to give up the part," And the sensitive Macduff walked out of the theatre.

The punch bowl, that punch bowl that Garrick has lifted to his lips, reminds me I must call you to your feet. Shakespeare himself has said, "Men of few words are the best men.' It is a matter of pleasure—selfish pleasure if you like—for me to remember to-night that at the start of my career I played Romeo, and the last time I played in the west-end was in "The Winter's Tale." I hope to play many parts in Shakespearean revivals yet to come, but no success I may achieve will obliterate the honour you have paid me to-night.

The toast was drunk in respectful silence.

"The Fair President," was toasted by Mr. A. Wenyon Samuel, who said that was the first time on which the club had had the distinction of a lady president. Miss Beringer was a very distinguished actress, who had played many parts, but whose most successful appearances had been in Shakespearean rôles, especially that of Romeo.

Miss Beringer, in acknowledging the toast, told a story of her appearance at the Palace. She was reciting a serious dramatic poem, and thought she was particularly fine; but just as she got to the most pathetic portion, a small voice came from the auditorium, "Oh, mother, do tell her to go away and let the dogs come back!"

The toast of "Our Guests" was proposed by Archdeacon Sinclair, and acknowledged by Mr. Buckstone Brown, the Rev. E. Gardner, and Miss Mursell.

"The Urban Club" was given by Dr. Bernard F. Hartzorne, who claimed for the club that it was a respectable institution, and enumerated in proof many eminent persons who had been members, including Irving, Toole, and Hollingshead. He was sure that had William Shakespeare been contemporary with them he would have been a member too.

Mr. W. H. Pratt acknowledged the toast.

An excellent selection of songs and trios was contributed by Miss Florence Von Ellinger's Trio, Mr. Walter Grace, Miss Evelina Althaus, Mr. Harold Jenner, and Mr. George H. Dawson. The hon. secretary recited "The Defence of Love" (from "Love's Labour Lost"), and the Wooing Scene from "The Taming of the Shrew" was acted by Miss Doris Mountford and Mr. Henry Hargreaves.

Addressing the members of the Historic London Club on Tuesday afternoon on "London as Shown in Shakespeare's Plays," Mr. Hubert Ord, speaking of the growth of London, said that if London to-day could be represented by the size of a sheet of notepaper, the London of Shakespeare's time would be represented by two postage stamps.

# VARIETY GOSSIP

The future of the Music Hall Home was decided at the special general meeting of subscribers to that institution held at the Three Stags Hotel yesterday, when a resolution was unanimously adopted to the effect that the Music Hall Home shall be amalgamated with the Variety Artistes' Benevolent Fund and Institution.

The wealth accumulated by poor Auguste Van Biene, who died during a performance at the Brighton Hippodrome on Jan. 23 last, aged 62 years, was not prodigious. By his will, which has just been proved, he left estate of the gross value of £228 0s. 3d., with net personalty nil. The testator left all his property, including his rights in plays and sketches, as to seven-tenths to Miss Lena Burnleigh, and one-tenth each to his wife, his daughter, Mrs. Eva Stormberg, and his son, Mr. Edward Van Biene.

Mr. Alfred Lester is to be congratulated on the novel idea which he has conceived to add to the attractiveness of the Theatrical Garden Party at the Royal Hospital Gardens, Chelsea, on June 3. Hitherto it has been the custom for leading actors to figure as many milliners and engage in the mysteries of trimming hats to the admiring gaze of crowded houses, but Mr. Lester suggests that each actress should take in hand an actor, and apply all her instinctive taste to the effort to make him beautiful by the addition of ribbons, ruches, feathers, and what-not to his attire. The idea, which is, we believe, to be adopted, is immense. Alfred in his best smile being arrayed in frills and feathers by a popular actress would be a sight for the Arcadians!

The Vaudeville Palace, which will be one of the features of the afternoon, will comprise the Pandemonium Minstrels, with Mo(o)re of Burgess Sauce and intermittent variety turns. This is the first time that the music hall section has been under the auspices of the Variety Artistes' Benevolent Fund and Institution, and Mr. Douglas Stuart, the secretary, is hard at work organising the entertainment, for which he has received promises from numerous eminent artistes.

To the many existing attractions of the enormously successful Empire revue, "All the Winners," an important addition will shortly be made in the shape of a dance interlude, in which Mlle. Lydia Kyasht will make a welcome reappearance in London. To assist Mlle. Kyasht Mr. Walter Dickson has secured the services of M. Pierre Vladimiroff, one of the best known of the Russian dancers. This novelty, which has been invented and arranged by Mlle. Kyasht herself, with music by R. Drigo, is promised for Monday, May 5.

The directors of the London Hippodrome announce that Leoncavallo's new light opera, which will be performed for the first time in England, will be produced at the London Hippodrome about November. Leoncavallo was last year specially commissioned to write this for the London Hippodrome. The score has already been delivered, and the lyrics and book will be supplied by Max Pemberton and Albert de Courville. This will be the first time that Leoncavallo, the great Italian maestro, has written something especially for the British public. It is expected that he will personally conduct at least the first twelve performances.

A new revue, written by Mr. George Grossmith and Mr. Fred. Thompson, will succeed "Kill That Fly!" at the Alhambra in a few weeks' time. The music has been composed and arranged by Mr. Willy Redstone, whose work is well known in connection with French revues and musical comedies; and Mr. Hugh E. Wright has supplied the lyrics. The cast will include Miss Muriel Hudson, already popular with Alhambra patrons; Miss Violet Englefield, familiar to playgoers as "The Bad Girl of the Family"; Miss Marjorie Maxwell, Miss Dorothy Selborne, Miss Mamie Buck, and Miss Ella Retford; Messrs. Hugh E. Wright, Rene Koval, Austin Melford, Alfred Austin, and Robert Hale, who comes from the Empire.

Messrs. Charlot and Leveaux are gratified at the opportunity of introducing an English première-danseuse in Miss Hilda Bewicke, a pupil of Pavlova and Kyasht. She will appear with Miss Carlotta Mossetti, Miss Phyllis Monkman, and Miss Jean de Lande in two short, and, it is hoped, exceptionally beautiful ballets arranged by Theodore Kosloff. M. Eugène Ronsin, the great French scenic artist, has designed and painted fourteen scenes of town, country, and abroad, while the costumes will show the latest creations of Paul Poiret, the famous Parisian couturier. The revue will be produced by Messrs. André Charlot and M. V. Leveaux, in conjunction with the authors, Mr. Julian Alfred being responsible for the dances and ensembles.

Mr. Albert Chevalier's return to the Coliseum this week synchronises with his revival of "The Coster's Serenade"—"down at the Welsh Harp, which is Hendon way"—which earned for him the title of the "Romeo of the barrow" on the original production of the song, possessing such a delightful melody, which loses none of its freshness and charm even when contrasted with ragtime. Mr. Chevalier is also singing "Tick-tock," a musical monologue in which an old gentleman apostrophises his grandfather clock. Philosophic and reflective, the number is not without its tinge of pathos. The popular item, "Our bazaar," concludes Mr. Chevalier's turn, which is always looked upon as a special bonne bouche by Coliseum patrons.

The death is announced on Thursday the 17th, after a long and painful illness, of Mrs. Ellen Heath, the wife of Mr. William Heath and the mother of Miss Ida Heath (Mrs. Joe Archer). At one time she was well known to the public as a member of the duo, Willie and Lily Heath. The funeral took place on Monday, leaving St. George's Cathedral, Southwark, at 12.30, for St. Mary's Catholic Cemetery, Kensal Green. Among the floral tributes were wreathes from Mr. W. Heath (husband), daughter Ida, daughter Lily, Mrs. Archer and son Arthur, Harry and Hilda Archer, Mrs. Collingridge, Joe Brown, mother and family, Mr. and Mrs. D. G. Cooper, Grand Order of Water Rats, Borough Polytechnic staff, Borough Polytechnic members. The funeral arrangements were in the hands of Mr. W. R. Dunkley, 88, Westminster Bridge-road, S.W.

Mr. R. B. Young, the general manager of the Palladium Theatres, Ltd., Johannesburg, has just reached Southampton on board the Briton. He has come to England on account of ill-health, and, after being in London for three or four weeks, will go to the Continent, and afterwards to America. Mr. Young's address in England is c/o Palladium Theatres, Ltd., 18, Charing Cross-road, London, W.C., where he may be seen any day by appointment. Our Johannesburg correspondent writes: "We all wish Mr. Young a speedy recovery and hope to see him in South Africa very shortly in the best of health."

Miss Louie Tracy, the Dapper Dandy Boy, concludes to-day a short season in town, and commences a ten weeks' provincial tour on Monday next at the Empire, Cardiff.

Mr. Bernard Knowles and Miss Cicely Esdaile will present the musical comedietta, "A Military Miss," at the London Pavilion on Monday. The piece, which is from the pen of Mr. George Arthur, concerns the strategy of woman, and has many bright moments.

Mr. Fred C. Durant recently received from Mr. Oswald Stoll a gratifying souvenir in the shape of a large solid silver cigarette case, with an enamelled picture of "Mexico" on one side, and an inscription on the reverse as follows:—"A souvenir, commemorative of the presence of mind of Mr. Fred A. Durant in keeping the audience of Leicester Palace Theatre composed and amused during an alarming mishap on the stage on February 22, 1913, from Oswald Stoll, managing-director."

Mr. Francis Laidler, proprietor of the Bradford Prince's Theatre and the Leeds Theatre Royal, proposes to erect a new music hall on the vacant land at the bottom of Morley Street, Bradford, and has notified the public of the fact by means of a big sign on the site. The new hall is to be named the "Alhambra."

The Manchester Palace announces a week of farewell performances with daily matinées for May 12, following which this popular place of amusement will be levelled to the ground and rebuilding operations commenced, the programme promising that the new building, to be opened somewhere about October, will be "the finest vaudeville theatre in the United Kingdom."

Mr. Gilbert Wells asks us to remind our readers that the subscription list in aid of Harry Leighton, the song-writer, will shortly be closed. Owing to the weather the benefit was not a great success financially, although the artistes turned up nobly and presented an excellent programme. Apart from this, the list has not come up to expectations, and as poor Leighton is in a very bad state, and friends who intend to subscribe are requested to send their donations without delay to Mr. Wells, c/o Messrs. Francis, Day, and Hunter, Charing Cross-road.

The fate of the comedian of the theatres who elects to try the music halls often trembles in the balance, as it were. The writer was present at the Albert Chevalier début at the London Pavilion in 1891—a very remarkable success—and a little later assisted at another first appearance at a variety house of a comedian of the highest reputation. In this case there was no reappearance. Mr. Tom Payne, who appeared at the Finsbury Park Empire on Monday, may therefore be congratulated on the excellent impression he made on his London début. He apparently possesses that resourcefulness by which music hall comedians are made, and he was immediately booked by Moss' Empires through Will Collins's agency.

Miss Helena Millais, who is having such a well-deserved success with her American cowboy sketch, "Silver Creek," has secured the latest effort from the pen of Mr. Leon M. Lion (author, among other playlets, of "The Touch of the Child"), and will produce it on Whit Monday at Littlehampton. The new sketch, the scene of which is laid on the Western Coast of America, is called "The Creole," and has two dramatic surprises. Miss Millais will have, in the title-rôle, a part that gives her full scope for her emotional powers, and the other characters will be in the hands of her present company. "The Creole" may be expected to make its first appearance in London at the Metropolitan on June 30.

Friends of Mr. Dan Randall, for years proprietor of the Littlehampton alfresco concerts, will be grieved to learn that he was, on the 15th inst., taken to Morningside Private Asylum, Edinburgh, suffering from paralysis of the brain, and his case is feared to be very serious. Any of the comedian's old friends who desire to see him when visiting Edinburgh can do so by applying to the matron of the above home. Mrs. Dan Randall, who is professionally known as Rosie Sylvester, wishes to express through this column her thanks to Mr. C. Bayne, of the Empire, Edinburgh, for his great kindness during her sad trouble, and to others who rendered much appreciated assistance.

Mr. F. T. Studd, manager of the Victoria Electric Theatre, Derby, writes:—"Dan Randall has paralysis of the brain, and the doctor says he must be confined in an asylum, the sum required to keep him there being £3 15s. a month. His brave little wife, Miss Rosa Sylvester, has made herself responsible for the payments, and as long as she can work she will do so I'm sure, but I venture to think there are many artistes who have had the pleasure of working with Dan in the past who would gladly send a mite to form a fund to pay for Dan's maintenance, so that the burden may be lifted from her, and she may be able to devote her earnings—often very precarious—to her own and her children's upkeep. I shall be pleased to act as treasurer on the wife's behalf, and will undertake to use the whole of any funds provided for the purpose without any deduction."

Mr. Charles Ashwell is appearing on the Gulliver Circuit with great success in Messrs. Wilson and Crook's dramatic act, "The Twelfth Man." There are twelve male characters, and Mr. Ashwell appears in the title-rôle. The act is booked for South Africa, and Mr. Ashwell leaves on May 17 by the Balmoral Castle, and is due to open at the Tivoli, Cape Town, June 3.

Miss Irene Dillon plays her last week in this country at Leicester prior to her departure for South Africa next Saturday. She will have the best wishes of her innumerable friends, and is assured of a good send-off. Miss Dillon takes out with her a répertoire of Feldman's established successes, including "When the midnight choo choo leaves for Alabam," "The wedding glide," and others.

Miss Violet Folland and Mr. Fritz Mellor kindly organised a most pleasant evening's entertainment for the old folks at Brinsworth on Tuesday night. They secured the valuable services of such popular and eminent performers as Mr. and Mrs. Geo. Hodgson and Mr. Adrian Harley. The programme, which was thoroughly enjoyed by all present, consisted of several recitations, both grave and gay, given with much elocutionary power by Mr. Harley; several finely rendered songs by Mr. Geo. Hodgson, who is the possessor of a rich, clear voice, and a pianoforte solo from Mrs. Hodgson, who accompanied the various items with every success. To vary the programme a couple of banjo duets were given by Mr. W. Farrenden and Mr. Claude Stuart, and were heartily applauded. At the conclusion of the entertainment Mr. C. Douglas Stuart, the secretary, on behalf of the old folk, cordially thanked Miss Folland and Mr. Mellor for the pleasant evening, and Miss Folland, in reply, expressed the pleasure it had given Mr. Mellor and herself to come down. They would be glad to arrange another visit next autumn. "Auld Lang Syne" concluded.

Mr. Walter Norman has resigned his position as acting-manager of the Edmonton Empire after being there two and a half years.

John Lawson's "Benjamin Disraeli" is to be produced at Margate on May 5, and he will be seen in that play at the Metropolitan on May 19. John has a fine fat part, and one he is delighted with, Mozeltov.

On Wednesday, on board the Olympic, Mr. and Mrs. Frank Tinney sailed for America. Frank will be kept in the minds of the music-hall loving public by the imitations of him at the Empire by Mr. Vernon Watson.

Miss Marie Studholme will be seen at the Coliseum on Monday in the comedy sketch, "Her Ladyship," from the pen of Harry Grattan. Miss Studholme will be seen as a musical comedy star, who, by posing as a marchioness, persuades a miserly relation—whose aspirates are as uncertain as his drawing-room manners—to part with £100 to cover her husband's debts.

Every performer should buy "London" for May, in which magazine they will find an excellent article by Mr. William Gray on the "Inner History of the Variety Artistes' Federation," which has an interesting account of the initiation of the strike of 1907, and traces the progress of the after proceedings up to the issue of the Askwith Award. We are quite certain that Mr. Gray knows more of the "secret history" of the strike than appears in his article, and one is therefore surprised that the name of Frank Gerald, the first secretary of the V.A.F., does not appear. He was in the thick of the fight.

We regret to announce the death of Mr. Burt Shepard, who passed away on Wednesday at Margate. It was hoped that the indifferent state of health from which he had suffered for the last two years was yielding to the bracing effects of the Margate air, but though quite recently he seemed to be pulling round the improvement was only ephemeral, and he succumbed to an attack of pneumonia. He was one of the most popular personalities that ever came from America.

He commenced his professional career with Haverley's New Orleans Minstrels, and continued to be associated with similar combinations for over twenty years. At one time he formed a company of his own. Coming to England about the year 1897, he appeared at the Palace Theatre as the comedian in a white suit, and his songs and patter won for him immediate popularity. Later he did a turn at the piano with potted opera and stories. He was a member of the V.A.F. and a great favourite with the Water Rats, in which fraternity he at one time held office.

The deceased artiste had reached his 58th year. He will be buried on Tuesday next in the private grave of the Grand Order of Water Rats in Lambeth Cemetery, Tooting, at 1 p.m. The funeral cortège will start from Mr. Dunkley's, undertaker, 88, Westminster Bridge-road, at 11.45 a.m.

Added instances of artistes' performances for their own charities while on the high seas are to be recorded. Among the passengers who arrived at Southampton on Saturday from South Africa, per the R.M.S. Kenilworth Castle, were Mr. and Mrs. Harry Herbert, Mr. and Mrs. Harry Ray (Ray and Calden), and Mr. Chas. Erard. These artistes kindly assisted at several concerts given on board on behalf of the Music Hall charities. In place of the usual collection, a distinguished passenger, Admiral Sir W. R. Kennedy, presented two beautiful water-colour pictures, painted by himself while on the steamer, which were raffled for and realised the handsome sum of £10 10s. That amount was equally divided between the Variety Artistes' Benevolent Fund and the Music Hall Ladies' Guild.

More than ordinary excitement attended the departure on Saturday last of two large companies going out on the Palladium and Empire tours in South Africa. A crowd of music hall celebrities and friends assembled to bid good-bye to the voyagers, among whom were Miss Rene Ralph, the Three Cape Girls, and Miss Daisy Taylor. As she was getting into the train the last-named artiste dropped a purse bag which fell on the rails between the platform and the train. There was no time to hook it up, as the train started immediately, Miss Taylor crying from her carriage that it contained all her money and tickets. Very pluckily Isaac Mayo (who was present with his brother Sam) jumped on to the line, secured the bag, was hauled up, and then sprinted down the platform and caught the rear of the train in time to hand the bag to the guard.

The Great Little Johnny Wynne, who died on April 6, in New York City, was buried on April 10 in St. Raymond's Cemetery. His daughter, Miss Mona Wynne (of Hayes and Wynne), did not receive the notification of his death until 24 hours afterwards, as they were right in the heart of the flood, in Dayton, Ohio, and could get no word of his illness until too late. The deceased performer was born in Bolton, Lancashire, in 1844, and made his first appearance on the stage with his father, Tom Wynne, doing a drum-major turn. He was one of England's favourite comic singers in his day, and his many friends will miss him. Two daughters and a son survive to mourn his loss.

Mr. Harry M. Vernon, author of "The Third Degree," "The Deputy Sheriff," "Canada," "Don't You Believe It," and numerous other very successful sketches has engaged a company of well-known players who will appear in his latest production, "Saving Silver City," which has its premier at the Birmingham Hippodrome early in June. Mr. Vernon's Chinese play, "Mr. Wu," is to be produced shortly by Mr. Louis Meyer, to whom the author has relinquished all rights.

"Don't You Believe It," Mr. Vernon's sketch, so successfully produced at the Palladium last year, will be produced at the Shepherd's Bush Empire on Monday under the title of "Nevada." The original "surprise" ending has been altered, and the curtain will now fall on the final happiness of the lovers.

Richard Pitrot, a born showman himself and a representative of showmen, has immense inventive ingenuity. His latest novelty is a transportable theatre for vaudeville shows. Mr. Pitrot is at present dealing with the White Rats of America for them to furnish the shows and take shares by individual subscription. There will be erected one hundred theatres, each to hold about 2,400.

They will be so constructed that if the sites are not big enough or the town large enough for this size, they can be made smaller by taking out as many sections as necessary. These theatres will be absolutely safe. Everything will be of iron. The inside walls are of asbestos; nothing is made of wood, with the exception of the stage. The scenery cannot burn. There will be a sliding roof running from outdoors over the stage by a simple method. Another invention of Pitrot's is a new opera chair. As soon as the audience rises each chair turns to the side. This at once converts the whole ground floor into aisles, so the house can be emptied quickly.

## FEDERATION AND FUNDS.

**M.H.A.R.A.**

Mr. Stanley J. Damerell presided at the usual weekly meeting of the Executive Committee of the M.H.A.R.A., held on Wednesday afternoon at the offices. There were also present: Messrs. Harry Gribben, Cecil Rutland, T. C. Callaghan, Charles Coburn (V.P.), H. M. Darsie, Martin Henderson, Tom E. Conover, Edwin Barwick and C. Douglas Stuart (secretary). A new agency was appointed in Cromer. The weekly financial statement, showing 65 new members and a cast total of £63 12s., was passed.

**Music Hall Ladies' Guild.**

Miss Melinda May (secretary), on behalf of the above committee, thanks the following:—Mr. Harry Herbert, 5 guineas (realised on behalf of the charities by the sale of two watercolour pictures painted by Admiral Sir W. R. Kennedy on board the R.M.S. Kenilworth Castle); Mrs. Gintaro (donation), 5s.; 1s. from Mr. Eddy Martin and 1s. from Mr. Frank Melvin (per Mrs. Gintaro); Miss Violet Folland (collecting), 14s. 2d.

It is the intention of the Guild to send away some poor professional children for a holiday during the summer months. All who can do so are entreated to help in this special effort. Ladies' and gentlemen's large-sized boots and shoes are greatly needed.

**Beneficent Order of Terriers.**

Mr. Donal McDougal was initiated into the mysteries of the Order on Sunday. The ceremony was performed by Terrier Chris Baker, W.T., assisted by Terrier Jimmy Guidery, V.T. The organist was Terrier Ernie Powell. Mr. Sam Stern has successfully passed the ballot for membership. Applications for membership have been made by Messrs. Victor André (Les Andrés), Jack Fraser, and Thomas J. Dewson.

At the meeting on Sunday last Terrier Julian Mack acted as W.I., Terrier Billy Day as W.D., and Terrier Stanley Damerell as Y.B. A hearty welcome was extended to Terrier Martin Henderson upon his reappearance in the kennel.

Terrier Griff is leaving Waterloo to-day at 11.30 for South Africa, and all Terriers in town are asked to be present to give him a characteristic send-off.

A ladies' supper and concert (for Terriers' wives and friends) will be held on Sunday, June 1, at the Boulogne Restaurant, Gerrard-street, at 6.30 p.m. Speeches will be tabooed for the occasion. Terriers are asked to obtain the new badge as soon as possible.

**Music Hall Home.**

The secretary acknowledges a donation of 2s. 6d. from Walter Clifford, the well-known Bristol entertainer.

Miss Cissie Curlette is producing at the London Pavilion in three weeks' time a new comedy scena, entitled "The Parrot," which has been written and composed for her by Huntley Trevor and Frank Leonard. This act is fully protected and copyright.

With reference to the revue from the Ba-ta-Clan Theatre, which is to be presented in its entirety at the New Middlesex Theatre on May 5, the Parisians are patting themselves on the back, as may be gathered from the following extract from "Le Journal." Under the heading of "Après Paris—Londres Conquis," "Le Journal" proceeds:—"It would be tedious to remind the public of the prodigious success of the Ba-ta-Clan revues since Mme. Rasimi elevated this music hall of the Boulevard Voltaire to a level with the greatest establishments on the boulevards. But it is at least most gratifying to our national pride to see our neighbours from over the Channel—from whom we are accustomed to borrow their music, their dances, their attractions, and their 'girls'—have at last come to recognise the wit of our revueists, the talent of our artistes, the dazzling splendour of our staging, the beauty of our scenery, and the gorgeousness of our dresses."

Next week will be the final appearance of the Middlesex stock company, who will be seen at the popular Drury Lane house in the romantic drama "From Convent to Throne." The variety engagements will include Edith Fink, comedienne; Bert Harrow, the rum comedian; and Wullie Walker, Scots comedian.

Bert Byrne, the popular light comedian, who, with his lady partner, was to have appeared at the Palace, Bath, on Monday last, in his latest sketch, "On Blackpool Pier," was unable to do so on account of indisposition, being confined to his room on medical advice.

The management of the Rotherhithe Hippodrome have changed the policy, and are presenting now pictures and variety. This week a two-hours' film, "Satan," is being presented, in conjunction with three variety turns. They are Nora Delaney, the pantomime girl, who looks lovely in her picturesque costume, and sings very sweetly; Bessie Benson, who scores chiefly with a clever step-dance; and Scott and Black, who for fifteen minutes amuse the audience with some smart patter, good singing, and expert dancing.

At Guernsey Theatre St. Julians, on Tuesday, before the curtain was rung up, the staff seized the opportunity of presenting the popular resident-manager, Mr. George A. Deighton, with a handsome spirit tantalus in view of his approaching marriage. The presentation was made by Miss Doris Williams, who, on behalf of the staff, wished Mr. Deighton long life and happiness. In a happy little speech he thanked the donors for their gift and good wishes.

There is little doubt, according to people in a position to express an opinion, that much of the undoubted success of the production of "The Arcadians" at Olympia, Paris, is due to the stylish, perfect, and altogether charming dancing that has been introduced into the play under the masterful direction of Mr. J. W. Jackson, the proprietor of so many among the leading dancing acts of this country. The Paris Press has been unanimous in its appreciation of Mr. Jackson's arrangements. We hear rumours of a new act which Mr. Jackson contemplates presenting at a leading West End house shortly.

Mr. George Burton, the energetic manager of Messrs. Hamilton and Hughes' New Vaudeville Hall at Crewe, has just composed and arranged "The Crewe Grand March" in honour of the visit of His Majesty the King to Crewe. The piece is dedicated to Lord Crewe, and was performed during the Royal visit. Mr. Burton, by the way, was married last Thursday to Miss Ina Thornton, late of Kiddie's and Carlton's pantomimes, and has the hearty congratulation of his many pantomime and variety friends and clients. The gentlemen of the orchestra presented him with a timepiece, the staff with a set of cutlery, and the proprietors, Messrs. Hamilton and Hughes, with a handsome cheque.

The Stoll Suburban Houses.—The principal attractions at the Stoll suburban houses next week include Neil Kenyon and La Milo (Hackney); H. M. Vernon's dramatic play, "Nevada," and the Poluskis (Shepherd's Bush); George Robey and Roshanara, the Indian dancer (Chiswick); and James A. Watts (Wood Green).

## ACTS, ARTISTES, AND AGENTS.

An important agency amalgamation will take effect on May 1 next, when Mr. Ernest Edelsten will unite his large business to that of Mr. Harry Burns, at Walter House, Strand. The new firm will, it is understood, take the title of Ernest Edelsten and Harry Burns, Ltd.

The far-reaching influence of this combination may be realised when it is noted that Mr. Edelsten represents, amongst numerous other well-known artistes, Little Tich, the Two Bobs, Wee Georgie Wood, Bransby Williams, George Graves, Harry Weldon, Beatie and Babs, Charlotte Parry, Frank Tinney, T. Elder Hearn, the Four Hanlon Bros., &c.; while, in addition to an all-round clientèle, Mr. Burns is acting as agent for Florence Smithson, George Lashwood, Willa Holt Wakefield, W. C. Fields, Elsie Fay, Mike S. Whallen, and the Ragtime Six. In addition to booking exclusively for several English halls, he has an office at Hartlepool for the introduction of provincial talent.

The new firm will be represented in New York by Mr. Max Hart, the well-known American agent. Mr. Edelsten has been appointed sole agent for Mr. Hal Wood's Continental enterprises, which is in a position to offer one month in the city of Berlin alone, and will in the next few months have no fewer than eighteen new houses erected on the Continent.

The numerous acts of which Mr. Burns and Mr. Edelsten respectively, are the proprietors, though remaining in their present ownership, will be booked by the joint agency.

Mr. Walls, the secretary to the Variety Agents' Association, will act in the capacity of secretary to the new company. Mr. Charles Ferrier, who has been with Mr. Burns for the past eleven years, has been appointed the general-manager, and the entire staffs of both agencies will be retained.

Ashton and Mitchell have removed from their temporary address to 38, Cranbourn-street, W.C.

The London Vaudeville Agency, of which the proprietors are Messrs. Goldstein and Allen, have begun business at Rooms 33, 34, and 35, Cranbourn-chambers, 20, Cranbourn-street, W.C. This agency is in a position to offer good acts immediate time both in London and the provinces, and can also fix up a tour in Scotland. Communications should be addressed to the general-manager, Mr. Alfred Goldstein.

Forsyth and Boyne and the Two le Roys sailed last Saturday by R.M.S. Kinfauns Castle to fulfil engagements on the Africa's Amalgamated Circuit. To-day Mr. Rufe Naylor will dispatch Barnard's Mannikins and Griff for performances on the same tour.

Mr. Horace Reeves, the well-known agent, is about to indulge in a trip to South Africa for the benefit of his health. He sails on the Kenilworth Castle on Saturday, and will be away for three months.

Booked through the agency of Will Collins and Co., Mooney and Holbein and the Lecardos Brothers sail to-day per R.M.S. Edinburgh Castle for South Africa, to open on the Hyman Circuit.

Miss Ethel Dunford has been specially engaged by Mr. Ernest Gates, of the Grand Theatre, Brighton, for his panto. this year, to play principal boy. The booking was done by Mr. Willie Benn, of Benn's Agency.

In answer to numerous inquiries, Mr. Willie Benn announces that he is sole booking agent for the Palace, Maidstone, and any artiste requiring dates there should apply to Benn's Agency.

Park's Eton Boys and Girton Girls made a big hit at the Empire, Cardiff, last week, being kept on the stage for over twenty minutes at each house. This act is one of the most popular acts of the day. They have now been running for over twelve years without a break. Their sole agent is Willie Benn, of Benn's Agency.

Notification has been sent to us of the formation, on Friday, April 18, at the Surrey Theatre, of a society bearing the name of "The Independent Variety Theatres Association, Limited." The primary object of the association is to support and promote the character and status of the independent variety theatres, and further to defend the rights and interests of the proprietors, managers, and others interested in the ownership and management of such.

The association numbers amongst its members, proprietors, managing directors, or responsible managers of the following variety houses:—The Surrey Theatre, the Granville, Walham Green; the Empire, Edmonton; the Empire, Camberwell; the Palace, Battersea; the Imperial, Canning Town; the Empire, Kingston; the Empire, Shoreditch; the Queen's, Poplar; and Collins's, Islington. The chairman of the Association is Mr. S. Fortescue Harrison (managing-director of the Surrey Theatre), and the vice-chairman Mr. Fred Baugh (managing-director Battersea Palace). Mr. Claude E. Ellis (director of the Surrey Theatre) was appointed secretary and treasurer, and the registered offices of the company will be 15, Coleman-street, London, E.C.

In the very successful rag-time song competition at Collins's, the first prize of £10 went to Robert Miller, a youth whose clear treble voice gave admirable expression to the "Beautiful doll" song. Great was the applause when at the close of the contest, Mr. Cadell, the manager, led him forward as the £10 winner. Miss Edith Way was awarded the second prize for her choicely rendered number, "Singing the baby to sleep," and the Bros. St. Clair came next with their "Cowboy Joe" song. Miss Hill won the fourth prize with "Dixie," and other prize winners were Ernest Lowder and the Bernard Barnes and Eton Trio. On Saturday night the successful competitors appeared at both houses, and rendered their songs, which were received with hearty applause. At the second house the prizes were presented, also several extra consolation prizes, competed for by vocalists unsuccessful in Friday night's final.

At a public meeting held at the White Hart Assembly Rooms, Bromley, on Thursday evening (17th), in reference to the Bromley Hippodrome (Mr. W. Scott Adacker in the chair), the chairman said the meeting had been convened by Mr. Alec Ranleigh for the purpose of obtaining public support of the scheme. It was proposed to build a hippodrome capable of holding 1,500 persons, and to give a high-class entertainment on the twice-nightly system. The site had been obtained on lease for eighty years. Plans were produced, but they had not yet been submitted to the local authorities for approval. The names of the proposed directors were not obtainable, but the solicitor acting in the matter is Mr. E. G. T. Courtney, of 691, Fulham-road, S.W. It was mentioned that in the event of the public not caring to be financially interested in the scheme, a private company would be formed. The meeting was eventually adjourned for a fortnight, a prospectus to be issued in the meantime.

## THE REVUE SEASON.

"Everybody's Doing It" at the Empire was the first to set the fashion of the modern revue, and it had a most phenomenal run, only giving place to what seems to be a worthy successor in "All the Winners." Then "Kill that Fly!" at the Alhambra proved a most unequivocal success; while "Hullo, Rag-time!" at the Hippodrome has been such a colossal triumph that a second company has been formed, which is now making a highly successful round of the Moss houses in the provinces. "What Ho! Rag-time" is another revue that has scored a phenomenal success in the provinces, and now we have "Come Over Here."

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The new revue at the London Opera House is an all-Feldman production. It seems incredible to find eighteen compositions controlled by one firm. Yet such is the indisputable fact. We cannot even venture an opinion as to how it is done: we can only say that it appears magical. Yes, that is surely the right word, and the Wizard of Arthur-street seems to have cast a spell over the entire amusement world. Much as we should like to describe all the items at length, space, unfortunately, does not permit. Our prediction in regard to the tuneful and catchy melodies in the Opera House revue is that before many days pass over the strains of these haunting melodies will be the rage all over London. "My Sumurun girl," an Oriental melody, by Louis Hirsch, will eclipse anything this wonderful composer has as yet given us; and his other composition, "Oriental Rose," is a gem. "My Venetian queen" and "Take me in your arms and say you love me," both of which created a sensation, are certain to ring through the country like a tocsin. "When the midnight choo choo leaves for Alabam," introducing the finest spectacular effect ever seen on a stage in this country, will outrival anything that its celebrated composer, Irving Berlin, has yet written; and "On the Mississippi" is destined for a foremost place among the coming season's sensations. The comedy items, "Everybody" and "Constantly," as sung by Charles Hart, were enormous hits; and special mention must be made of such numbers as "Siberian dip," "Love is a little rubber band," "Minstrel show," "Yama Yama," "Come to the cabaret." The revue at the Opera House may truly be said to be a bright, exhilarating show, without a dull moment, and crowded with original movements and ideas.

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Mirth and melody, to the accompaniment of lavish staging and the beauty of dress appear to be the main conception of the producers, and they have presented a veritable feast for the delectation of patrons. The book is by Wilson Mizner and Max Pemberton, the music by Louis A. Hirsch and J. Rosamund Johnson, the lyrics by Harry Williams, and the work of production by Gus Sohlke, and to the latter too much praise cannot be given for the extraordinary completeness of the revue and the remarkable spectacular effects which are introduced. Mr. Phil Saxe as musical director is the right man in the right place; and we must also pay our debt of gratitude to those entrusted with the management of the Opera House—Messrs. Ben Nathan, Clifford C. Fisher, and Mr. V. Stanley—who excelled themselves in the matter of this great production; while it goes without saying that in the capable hands of Mr. Grover, the Press agent, the duties appertaining to his department were carried out in the most faultless manner. The only English artiste in the cast is Mr. Franklyn Bellamy; but that charming artiste, Miss Clarice Mayne (assisted by Mr. Jas. W. Tate) appears in a special item. She gives a number of her clever imitations. Miss Mayne also introduces a further Feldman selection, including "Mary" (her latest success) and "How do you do, Miss Rag-time?" in which she impersonates Miss Ethel Levey with most remarkable fidelity.

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Londoners have had an opportunity of hearing for the first time "Mother Machree," sung at the Metropolitan by Miss Alice Hollander, and at Wood Green by Miss Ivey Latimer, and the appreciative manner in which the song has been received at both houses once more proves the infallible judgment of Mr. Bert Feldman. Present appearances go to show that within the next few weeks this charming melody will be sung all over the three kingdoms.

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Jack Pleasants, Yorkshire's quaintest comedian, who is scoring a tremendous success in London at present, has published a batch of his present and coming successes with Messrs. B. Feldman and Co.

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Once more we have to chronicle a wonderful success on the part of Miss Josephine Davis. At New Cross this week this popular artiste has captured the hearts of her audiences by her sprightly rendering of Feldman's latest songs. "Snookey Ookums" seems to suit Miss Davis remarkably well, and her expert handling of "In my harem" and "When the midnight choo choo leaves for Alabam" called forth a remarkable demonstration of popular approval.

## PIERROT POSSIBILITIES.

The summer holiday-maker wants to be entertained, and he is, moreover, willing to pay for such entertainment, but his musical fare must be bright, sparkling, and withal sympathetic. No doleful ditties, no cold, merely mechanical rubbish, but music that is alive. A good sentimental song, a healthy song, not a namby-pamby inanity, will always be appreciated at its proper value. The correct type is found in the sympathetic and melodious ballad "When I lost you." This number has been brought under the notice of numerous prominent artistes, the verdict in all cases being the same, viz., that "When I lost you" is bound to prove a sensational success wherever sung, as it possesses every attribute which a really good ballad should possess.

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As companion to the above Feldman gem we can confidently recommend another from the same progressive source. This is the ballad, "Mother Machree," which has been so phenomenally successful at the hands of Mr. John McCormack, the renowned tenor. Mr. McCormack cannot afford to soil his great reputation with a poor song, and words and music will make direct appeal to the most cosmopolitan audience ever drawn together.

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No really up-to-date show can live up to its title without the inclusion in its programme of the number "When the midnight choo choo leaves for Alabam." This is a typical Feldman selection, and is surely destined to give a hard run for record victory to the greatest of Arthur-street successes. As we are all fully aware, such successes achieved by Messrs. Feldman have created profound sensation; and we are quite confident, however, that our claim on behalf of this "Midnight choo choo" will easily be realised. Further, our opinion is shared by every artiste who has had opportunity of judging the song.

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Wherefore, good pierrot, do not overlook this advice or you will find that your audience will want what you have not. For audiences have a peculiar knack of asking for really good things. That's one reason why they always ask, nay, demand Feldman numbers.


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" 5153 "


## "COME OVER HERE."

### RICH AND RESPLENDENT REVUE AT LONDON OPERA HOUSE.

There was one quality put over the footlights of the London Opera House on Saturday night, and that was enthusiasm. The boys and girls of the company, who had come across the water to capture Londoners with a dazzling and ingenious show, worked with a delightful energy and an alert loyalty that got home. They meant to win right out from the first word uttered on the stage, and the triumphant conclusion brought the cheers that showed their dearest hopes had been achieved. America had sent of her best in vaudeville, and the phlegmatics in the audience gave way to the irresistible appeal of a beautiful show, conceived ingeniously, planned luxuriously, dressed sumptuously, and mounted magnificently.

"Come Over Here" is divided into two acts and eleven scenes, and starts with a well-defined plot, the action being fixed up at Feoville. On the beach at that picturesque French pleasure resort is told the love story of Billy Horringer, the son of an impresario, and Perle St. Leger. Poppa Horringer insists that Billy shall marry money, and such obduracy brings the inevitable sequel—elopement. The flight of the happy pair by train from Feoville to Amiens provides one of the chief sensations of the revue. The elder Horringer, with his faithful and funny black chauffeur, follows the train in a motor, and part of the journey of the latter is shown by means of a film. The illusion of the rapidly travelling train is capitally managed, and on Saturday evening, at the finish of the race, the big locomotive advanced towards the footlights amid much enthusiasm.

With the descent of the curtain on the first act the characters to which we have referred disappear, and the next act commences with a musical mimodrama, "The Rose d'Ispahan," written and produced by Theodore Kosloff. The plot is not unlike that of "Sumurun." Madora, the favourite wife of the Shah Abdurachman, is smitten with love for a young fakir named Sallor, who reciprocates the newly awakened passion. He pursues her into the harem. In such circumstances it is no wonder that the Shah tries to shoot such a formidable rival. Madora, however, settles the whole business by stabbing the Shah in the back. The Oriental splendour of this scene is very striking, and one would not willingly miss the pas de deux of M. Theodore Kosloff and his charming wife, Mme. Marie Baldina, or the acting of Miss Grace Washburn as Madora.

The entrance to a mosque, the second scene, has no particular dramatic significance, but the fourth scene, a realisation of the Military Exhibition at Venice, is preceded by a procession of girls in hussar uniforms and girls in other costumes down the illuminated platform in the centre of the stalls. On the Venetian canal fronting the facade of the exhibition building ducks disport themselves, and about a dozen of the girls walk boldly into the water and disappear. This sensational item aroused immense curiosity and interest on the night of the production. Water scenes have been common enough in English melodramatic productions, but this latest water effect is certainly a decided novelty.

The platform through the stalls is again utilised for the specially selected show ladies, divinely tall and handsome, who slowly walk from the back of the auditorium—in the manner of mannequins—and show to great advantage the evening cloaks and gowns made by Bechoff David, of Place Vendome, Paris. The final scene is the interior of Ciro's Restaurant. Previous to this, Miss Clarice Mayne and "That" give their specialities, the song "Mary" being followed by clever mimicry, and Charles Hart, the chief comedian, sings of "Hard luck," and with his burnt-corked features brings back to the memory of the older generation the palmy days of Moore and Burgess.

We see Mr. Charles Hart to better advantage in the first act, where as Tobias, the chauffeur, he is associated with Mr. Arthur Deagon. The two pose quite funnily in a comic burlesque of a statue act, and also work the piano-moving and the coloured lamp gags with which London is already familiar. Both comedians are fresh and diverting, the coloured light business being drolly presented. Mr. Franklyn Bellamy as Roddy, the young English sculptor, is smart and effective in his light comedy; and Miss Claudia Carlsted wears some fine diamonds in the character of Miss Allmoney.

The singing honours fall principally to Mr. Oscar Schwarz and Miss Perle Barti, who score their chief success in the love duet, "Take me in your arms." Here we may compliment Mr. Gus Sohlke, the producer of the revue, upon his magical lighting effects, the faces of the chorus seeming to peep through the stage floor. Mr. Frank Sturgiss sang "When the midnight shoo-shoo leaves for Alabam" with all the success that one would expect from so popular a ditty; and Miss Bessie Clifford, a clever New York soubrette, made a great hit in "Yama-Yama," being splendidly backed up by a smart lot of dancing girls. The "Turkey trot" was as well done as it could possibly be by Frank Hale and Miss Signe Patterson, and the emotional acting and sensuous dancing of Miss Grace Washburn had real Oriental grace and significance. The most striking number in the music—which has no great distinction—is "The sextet," sung by Miss Perle Barti, Miss Margaret Mudge, Messrs. Arthur Deacon. Edward Miller, Frank Sturgiss, and Clayton Robbins.

At the conclusion on Saturday evening various gentlemen were dragged forward to address the audience. Mr. Gus Sohlke, whose genius in stage-management has done so much for the piece, was followed by Mr. Max Pemberton, who modestly disclaimed any share in the success. Everybody seemed very happy, and general joy prevailed. The general-managers, Mr. Clifford C. Fischer and Mr. Ben Nathan, are to be congratulated.

## A "NAUGHTY BOY" SONG.

TO THE EDITOR OF THE ERA.

Sir,—I noticed in "The Era" of April 19 a reference to a song by Messrs. Murphy and David, entitled "Hold out your hand, naughty boy." I should feel obliged if you would give publicity to the fact that I am author and composer of the original song, entitled "Hold out your hand, naughty boy," sold by me to Miss Florrie Gallimore nine months ago.—Yours faithfully,

FRED. E. D'ALBERT.

3, Stansfield-road, Stockwell-road, S.W.
April 19, 1913.

## THE GOLDEN ATHLONES.

Mr. Jimmy Athlone's novel and highly effective posing act, "Gold," continues at the London Pavilion this week. We remember speaking highly of the act when it was first produced in London at the Brixton Empress some months ago. Since then it has been improved in several details, and now forms a thoroughly artistic and enjoyable entertainment.

Mr. Jimmy Athlone, who was Sandow's model on a recent world tour, is, with his two assistants, covered with a gilt substance, by means of which they are able to present well-arranged representations of statues with a striking metallic effect.

At the conclusion of the act, Mr. Athlone gives a short but highly impressive display of his own marvellous muscular development.

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The hon. solicitor to the V.A.F. in Johannesburg, Mr. A. C. Destree, is visiting London prior to a trip to Australia, his partner in the meantime looking after the business in Jo'burg.

## PAVLOVA'S NEW DANCE.

A POETIC INTERPRETATION.

Pavlova is back again at the Palace, where the advent of the great Russian ballerina always means big houses and delighted audiences. Mr. Alfred Butt's patrons gave the fair Anna a real London welcome on Monday when, in association with that fine male dancer, Novikoff, she came upon a mauve-coloured stage, screened with green curtains, to give her interpretation of an Adagio by Glazounov. It was apparently in a mood of gentle melancholy that the danseuse expressed the music by a series of exquisite movements that proved her incomparable art to be at its best. In a more coquettish vein she played in a "Danse Espagnol" a Catalonian flirt, who sets the hearts of two suitors aflame, and a tragedy is threatened when the rivals draw knives, but the crisis is averted by cajolery and tactful attentions to both. It was all admirably done, and the honours were shared by M. Novikoff and M. Zaglich, maître de ballet from the Imperial Opera House, Moscow.

A Danse de Printemps to the music of Helmund was one of the daintiest things imaginable, and in this nine of the ladies of the ballet signally distinguished themselves. Paderewski's Minuet enabled Mlle. Piaskowieczka and M. Kobelew to realise the old-world charm of the eighteenth century dance, and true Slavonic fire and fierceness were imparted to the Danse Cocasienne by the chief male dancers of the crowd, led by M. Zaglich, and assisted by M'lle. Kuhn. The Valse Caprice of Rubinstein, which concluded the first part of the Russian dances, is an old favourite with Palace audiences, and it was with difficulty that Mlle. Pavlova and M. Novikoff could escape the *bis*. As the chief novelty of the programme was to come, it was wise to decline the enthusiastic demand for the encore. On the descent of the curtain Genia D'Agarioff, from the Opéra Bouffe, St. Petersburg, sang a couple of national songs with intense feeling.

In "Les Préludes de Liszt," the novelty of the night, we have a dance poem suggested to the famous Abbé by Lamartine's "Méditations Poétiques." This soulful mimodrame, arranged and produced by Michael Fokin, has a most interesting Botticelli setting by Herr Boris Anisfield, who has also designed the costume. We are told that "whereas in the original the triumph of Death provided the final note, Liszt, with a more hopeful outlook, concludes on a joyous note, symbolising the all-conquering power of love." When the curtain rises night has not passed, and the dancers, picturesquely posed, are asleep. They awaken with the dawn, and express the joy of the morn in their dancing; but shadow-shapes, foreboders of evil, or ambassadors of Death, harass the dancers with a sense of coming tragedy, and darken the scene; but love is born in the hearts of the dwellers in the pastoral glade, and "love's gift is peace." Whether this be the idea that is formulated by the genius of Pavlova or not matters little. There is no mistaking the poetic beauty of the whole thing or its profound impressiveness. At its conclusion the prima donna was surrounded with floral offerings of great beauty, and was evidently very happy. No notice of Pavlova at the Palace would be complete without a tribute to the fine rendering of the music by Mr. Herman Finck's orchestra. It was perfect.

### STOLEN BAND PARTS.

MEAN THEFT AT THE PAVILION.

Those present at the London Pavilion on Monday evening, who are familiar with the popular entertainment presented by the inimitable Johnnies, Guy and Grahame, quickly missed the catchy and usual overture to the pair's introductory number, "Cholly and Dolly," for they walked on at their advertised time (10.10) to the accompaniment of a single chord. When they embarked forthwith upon their diverting and characteristic duologue, and eventually retired—after three curtains—without having sung a line, the writer, becoming curious, speedily learnt the cause for this noticeable variation.

Between the morning rehearsal and the performance the whole of their band parts—with the exception of the flute—had disappeared. Guy and Grahame are, therefore, to be highly congratulated upon doing as well as they did under such disconcerting circumstances.

Interviewed after the performance, Mr. Guy said that he was already well towards a solution of the mystery. The band parts had undoubtedly been stolen, and stolen furthermore with a lack of finesse on the part of the thieves, that could not fail to be their undoing. Several members of the Pavilion staff, Mr. Guy said, had given him a detailed description of two young men who had walked boldly into the hall during the afternoon, and who, representing themselves as Guy and Grahame, had proceeded to ransack the band-books in the orchestra for the copies of "Cholly and Dolly."

Mr. Guy is aware of the existence of a man, who, shuffling at the back door of vaudeville, has expressed his intention of duplicating the whole business of Guy and Grahame, a fact which, together with the assistance of the Pavilion staff—gladly offered by Mr. Frank Glenister—may help to elucidate the mystery of this mean and foolish theft.

### THE HAMAMURA FAMILY.

The new troupe of Japanese acrobats—the Hamamura family—who are introduced at the Alhambra this week, do much to maintain the high reputation earned in their own particular branch of vaudeville in this country by their compatriots from the Far East. True, they perform few feats which we have not already seen, but the breathless and accurate manner with which they carry through a whirlwind entertainment, will be highly appreciated. Their head and foot balancing is possibly the most sensational feature of the act, whilst their final tableau is well thought out and perfectly executed.

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Mr. Vincent W. Lawson, who has been playing Ughtred of Tyrnaus in "The King's Cup," has been kindly released to join Mr. Frank Parker's production of "Siberia," which opens at the Olympia, Liverpool, for four weeks on May 5.

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The famous Rosherville Gardens, Gravesend, will reopen on Whit Monday with a highly attractive programme.

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Novelty is everything, and the leading music halls have lost no time in booking the striking sketch, "Saint v. Sinner," presented recently in London by Alfred Woods, of Australia, who is playing Collins's Monday next.

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Adele Levey received a great welcome at the Empress, Brixton, on Wednesday afternoon last, delighting the huge house with the monologues "Don't Worry," "A Smile," "What is a Blush?" "My Alphabet," and "Road to Ruin," and tales galore. She has been booked by Mr. Charles Gulliver.

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It is possible that Rowland Hill will shortly be seen in a West End revue.

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Mr. Martin Adeson has been inundated with offers for pantomime for next season. He has been engaged as principal comedian to play Ali Baba in "The Forty Thieves" at the King's Theatre, Edinburgh. Miss Clara Bernard will rest during the pantomime season.

## MUSIC HALL CHARITIES.

PROSPECTS OF AMALGAMATION.

A different complexion is put upon the probabilities of amalgamation of the variety charities by the opinions of prominent members of the Music Hall Ladies' Guild which we printed in our Saturday edition. Yesterday's meeting of the Music Hall Home was still proceeding as we went to press, but that, if common sense prevails, the old institution will be eventually absorbed by the new seems beyond question. But the Ladies' Guild, from the views expressed, do not at present regard with unqualified approval the suggestion to amalgamate. The president, Miss Irene Rose, believes in the value of competition in philanthropic as well as industrial matters, and is of opinion that if the charities were amalgamated the members of the executive, not being entirely responsible for failure or success, would be less zealous, and more inclined to leave the work at present so ably performed in other hands. Then there is the contention of Miss Lottie Albert, the treasurer, that each member of the committee contributes a guinea for the privilege of sitting on the governing body, and by that means alone over £60 was realised during the past year. Moreover, the Guild can congratulate itself on the fact that never before has it been so prosperous, never so bountiful of its charity. To merge its individuality into one society, it is thought, would be to restrict its beneficent work.

ONE APPEAL FOR ALL.

On the other hand, there is Mr. Douglas Stuart's assertion that wealthy patrons of the music halls are only waiting for the amalgamation of the charities to be accomplished to give donations to the united funds. People are weary of being deluged with appeals, of being asked and asked again to subscribe to this charity and the other however urgent its necessity. They want to give generously, but to give once, and then to be left in peace for a year. An illustration of the dissatisfaction caused by so much charitable canvassing was brought to our notice last year when one variety magnate, having given a munificent donation one day, found on his desk the next morning a request to support another. One big ball, one dinner, and one matinée a year, that is the ideal which the wisest friends of the charities sets up.

THE ROLL OF GOOD DEEDS.

None can deny that the destitution in the profession is such as to call for the utmost exertions on the part of those who realise their duty in the matter, and that duty is carried out loyally and often at much self-sacrifice. The Benevolent Fund and Institution finds homes for the aged and infirm professionals, men and women, gives monetary assistance to those who have fallen on evil times, and grants timely loans to performers to enable them to take up engagements that would otherwise have to be forfeited. The Ladies Guild on its part provides clothing for the needy, acts the Fairy Godmother in the most practical way in maternity cases, and brightens the lives of the children by Christmas parties and occasional excursions into the country. The executive business of such admirable work could be as well carried on under one roof as under several, the Guild wardrobe could be kept just as liberally stocked, and the interests of the sick and ailing equally as well studied.

ALTERED CONDITIONS.

It is true that some years ago the Benevolent Fund approached the Guild with an offer to amalgamate, and that the latter, in reply, submitted conditions that were not at the time acceptable, but circumstances were different then. Brinsworth had not been acquired; the revenue derived from the green cards of the Music Hall Artistes' Railway Association had not been voted, and the Benevolent Fund and Institution had not been given the constitution which confers the powers of patrons on subscribers according to the amount of their contributions. There is no reason why, in the event of amalgamation, a separate ladies' committee should not be formed, with its own chairman and officials, and its own method of dealing with its special work. All monies would probably be paid into and disbursed from one exchequer, and although the Guild might have to relinquish the income from the guinea committee ladies, they would participate in the green-card contributions and in everything else that helped to swell the resources of the other society.

AMALGAMATION IMPERATIVE.

Kindred societies would continue their work more authoritatively, more systematically, and more effectively under one head. But for the variety profession, that has achieved so much in the past quarter of a century, that has won Royal recognition in recent times, that has such high hopes of the future, perpetually to proclaim its poverty is inconsistent with its dignity and its prestige. The process of amalgamation is going slowly, but, we hope, surely. A beginning has been made with the Variety Artistes' Benevolent Fund and the Variety Artistes' Benevolent Institution, now one, and the best friends of the profession hope to see the Music Hall Home taken into the fold, and in due course to find the sister society traversing the same progressive path.

### THE TOM DAVIS TESTIMONIAL.

The testimonial to Tom Davis, one of Britain's oldest negro minstrels, is making good progress at Glasgow, and we are asked to publish the following initial subscription list:—

| | | | | | |
|---|---|---|---|---|---|
| Ralph Pringle | 3 | 3 | 0 | J. P. Nelson | 0 10 6 |
| Walter de Frece | 2 | 2 | 0 | Johnny Alexander | 0 10 6 |
| Chas. Austin | 2 | 2 | 0 | Harry Wright | 0 10 6 |
| Eugene Stratton | 2 | 2 | 0 | I. Fenton Walsh | 0 10 6 |
| Arthur Vivian | 2 | 2 | 0 | Barney Armstrong | 0 10 6 |
| J. Watts | 2 | 2 | 0 | Tom Woottwell | 0 10 6 |
| Oswald Stoll | 2 | 2 | 0 | John Lawson | 0 10 6 |
| Frank Allen | 2 | 2 | 0 | Howard and Collinson | 0 10 6 |
| Fred Kitchen | 2 | 2 | 0 | G. H. Elliott | 0 10 6 |
| Joe Elvin | 2 | 2 | 0 | Willie McGaw | 0 10 6 |
| G. H. Chirgwin | 2 | 2 | 0 | Harry Champion | 0 10 6 |
| Will Cane | 2 | 0 | 0 | W. J. Churchill | 0 10 6 |
| Prince Bendon | 1 | 1 | 0 | Rolando Martin | 0 10 6 |
| Mr. Mackenzie (Leggatt's) | 1 | 1 | 0 | C. Douglas Stuart | 0 10 6 |
| Henry Tozer | 1 | 1 | 0 | Will Dalton | 0 10 6 |
| Leoni Clark | 1 | 1 | 0 | H. I. Crane | 0 10 6 |
| Horace Wheatley | 1 | 1 | 0 | Hector Paterson | 0 5 0 |
| Bros. Griffiths | 1 | 1 | 0 | John Clyde | 0 5 0 |
| Will Oliver | 1 | 1 | 0 | Arthur Gallimore | 0 5 0 |
| R. Williamson | 1 | 1 | 0 | Chas. Coborn | 0 5 0 |
| J. J. Bennett | 1 | 1 | 0 | T. Johnston Tait (Pavilion, Glasgow) | 0 5 0 |
| Morny Cash | 1 | 1 | 0 | The Wedburns | 0 5 0 |
| Jim O'Connor | 1 | 1 | 0 | A. Cowie | 0 5 0 |
| J. G. Crichton | 1 | 1 | 0 | W. F. Frame | 0 5 0 |
| F. Rendell Burnette | 1 | 1 | 0 | J. Dwyer | 0 5 0 |
| Dick Sutherd | 1 | 1 | 0 | Geo. Paulton | 0 5 0 |
| B. Broadbridge | 1 | 1 | 0 | Harry Conlin | 0 5 0 |
| Howard and Wyndham, Ltd. | 1 | 1 | 0 | W. Freer, J.P. | 0 5 0 |
| Archibald Lauder | 1 | 1 | 0 | J. Rolmaz | 0 5 0 |
| Glasgow Metropole, Ltd. | 1 | 1 | 0 | A. Williams | 0 5 0 |
| Harry Milne | 1 | 1 | 0 | D. Godfrey and Huntly | 0 5 0 |
| H. C. Mauser | 0 | 11 | 0 | D. McLeod | 0 2 6 |
| Arthur Jefferson | 0 | 10 | 6 | | |

Many other good friends have promised contributions, but have not yet sent them. Subscriptions may be sent to Mr. Johnny Alexander, Hon. Treasurer, 36, Renfrew-street, Glasgow.

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After the first house on Monday night an interesting presentation was made to Mr. Arthur Brogden, the general-manager, by the staff employed at Vint's Theatre and Hippodrome, Rugby. The presentation took the form of a handsome dressing-case.

## "VISIONS OF A NIGHT."

Mystical Musical Comedy, in Three Scenes, by C. S. Self, Music by A. E. B. Ansley, Produced at the Camberwell Empire, on Monday, April 21.

| | |
|---|---|
| Augustus De Jonesa | Mr. Jack Green |
| Harry Talbot | Mr. Leslie Crowther |
| Phineas P. Smithers | Mr. J. Scott Turner |
| Mistress Milton | Miss Marie Franks |
| Selentina Ann | Miss Dorothy Vernon |
| Lady Dorothy | Miss Lillie Vane |

Exceedingly bright, musical, and most mysterious is this new and original playlet by C. S. Self, with music by A. E. B. Ansley, which had its first representation on Monday at the Camberwell Empire, and was received with great enthusiasm. The fun is genuine, some excellent numbers have been introduced, and really clever and baffling illusions are included in the last scene. The simple story relates to certain doings in the village of Slushington, on the First of April. Harry Talbot, the squire of this out-of-the-way place, claims this date as his birthday, and to celebrate the occasion gives a ball at his castle, to which all the villagers are invited. It is claimed that on this night, too, visions appear in the old castle, and it is these which are responsible for much of the merriment. Among the guests invited are Phineas P. Smithers, of Chicago, whose motor has broken down, and Augustus De Jonesa, a London Johnnie, who has evidently dined well but not wisely. It falls to the lot of this couple to be present in the haunted chamber when the ghosts appear, and much fun results.

The piece is being presented by Mr. J. Grant, with Mr. Jack Green at the helm. Mr. Green is a comedian who never fails to amuse, and as Augustus De Jonesa his methods are distinctly humorous, his acting throughout being deserving of much praise. Mr. Leslie Crowther is well placed as Harry Talbot, and Mr. J. Scott Turner ably enacts the rôle of Phineas P. Smithers. As Mistress Milton Miss Marie Franks is excellently placed. As Lady Dorothy Miss Lillie Vane has a part which suits her well, and as Selentina Ann, the maid of all work, Miss Dorothy Vernon is distinctly funny. There is a capital chorus. Judging by the first night reception, the piece should have a long run.

### "THE MYSTERIOUS GLOVES."

"The Mysterious Gloves," which was successfully produced on Monday, at the Olympia, Shoreditch, has all the elements for making an excellent sketch, and when it is played a little brisker and the mechanical effects are more perfect, it should have a long run. The story deals with the doings of a young man whose uncle has left him a pair of gloves containing miraculous powers, which enable the wearer to compel anyone or anything he touches to fly in the air, or, in the case of dummies, to assume life. He is in love with a young lady whose guardians, being of the chosen race, refuse their sanction to an engagement until he is in a more affluent position. They visit him and still withhold their consent. So the young man takes the opportunity of testing the mysterious gloves, and the guardians are made to fly around the room, through doors and windows, and even over the heads of the audience. One can well imagine the amusing predicaments the elderly couple are placed in. Eventually, after being nearly terrified out of their lives, they give their consent.

The sketch was well performed for a first production. No names were given on the programme, so it is impossible to individualise. There is little doubt the sketch will have a long run, if the applause of the audience is any criterion.

### POPLAR HIPPODROME.

At the top of the bill here is Miss Marie Lloyd, the queen of comediennes, in her latest successes. Miss Lloyd is always a prime favourite at Poplar, and quite a furore greeted her "Meaning of its own" and "Paris on the Seine." In response to loud calls for an encore, she contributed "I ain't had a cuddle" in fine style. Mr. Carl Muller proved himself an able exponent of long-boot dancing, his clever act being exceptionally well received, after which Sterling and Love evoked great laughter with their sporting dualogue, the instrumental and vocal work being very effective. Mr. Fred Lincoln got well home with his two songs, "Wait until I do my little dance" and "Joe, Joe, Joe," the latter, perhaps, being the better of the two, the humorous business with the orchestra being particularly pleasing.

An excellent detective episode is presented by Chas. King and Leo Lilly, entitled "The Risk," depicting a meeting between the great detective, Richard Doyle, and the master cracksman, J. K. Raike, through a woman being in the case. After many thrilling incidents in the detective's private apartment, Doyle hands over his captive to two policeman, who eventually turn out to be bogus. The programme, unfortunately, did not give the names of the characters, but all praise is due to the impersonator of Detective Doyle for a splendid piece of acting, and he fully deserved the tumultuous applause meted out to him. Regan and Ryan contributed an excellent piece of pantomimical tomfoolery, their knockabout business and dancing being much to the liking of the audience. Mr. S. W. Wyndham, a very versatile comedian, à la George Formby, scored well with his "Dicky bird," whilst a well-executed performance is the snake dance of Miss Millie Gordon.

That undisputed champion of the world of ju-jitsu wrestlers, Turro Miyake, has found out that there are plenty of muscular East End youths eager to accept his challenges; especially good was one of his opponents, named Jack Madden, who kept the Jap wrestler at bay for thirteen minutes, thus winning £5 as a result. The Bioscope and the orchestra, under the baton of Mr. W. C. Smith, contribute their quota to the general success, whilst Mr. Austin Anderson ably controls.

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Mlle. Marzinah sails for Buenos Aires on May 9 with Mme. Myrah, to present their successful posing and dancing act.

## "ONCE A THIEF."

Dramatic Sketch in Three Scenes, by Henry Blossom, Produced at the Empress, Brixton, on April 21.

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| Flora Sacola | Miss Hilda Moore |
| "Mother" Munchenheim | Miss Helen Leyton |
| Matty | Mr. Yorke Stephens |
| "Gumshoe" Gus | Mr. Nixon Hold |
| Inspector Flynn | Mr. Charles Weir |
| Big Bill | Mr. T. Horsfall |

This dramatic playlet, by the famous American author, Henry Blossom (whose play, "Checkers," is still running in America after ten years), was successfully produced at the Empress, Brixton, on Monday evening. Flora Sacola has two lovers, Gus and Matty. Her first selection was Gus, with whom she had fallen in love at first sight, but as she explains, "she took another look," and her choice fell on Matty. At the time the first scene opens in Flora's room. The shirt factory girls, led by Flora, are on strike, and Flora is in debt with her landlady, who is pressing her hard for the money. Matty comes in, sees the worried look on Flora's face, and tells her that her troubles are nothing compared to his. Some years back, it appears, as the result of an old standing feud, Matty had shot a certain Inspector Flynn in the shoulder, and Flynn had since then done his worst to wreck Matty's life, with the result that he could not get a "straight job," so the previous night he had participated in a burglary with two pals, and Flynn, having caught the other two, suspects him. Matty wants Flora to promise that she will swear he was with her until three that morning, whereas he really left her at twelve. This she will not consent to do. Flynn then comes in, and Matty says he can prove an alibi. Flora, after all, supports him, and swears he was with her until three. He is, however, arrested on suspicion, and Flynn stays with Flora to try to win her round and get the truth from her. By means of "wheedling" him, she succeeds in locking him in the room alone, and the scene closes with Flynn at the window blowing his whistle for assistance.

The second scene is a street near the shirt factory on the afternoon of the next day, when we learn that Matty and his two pals have been acquitted. The third scene (Matty's room) takes place on the night of the same day, and here Matty and Flora are planning to get away to Chicago, after Matty, with his two pals, have effected another burglary. Of course, Flora tries to dissuade him, but he tells her in glowing terms of the times they will have when he has married her. Gus comes in now, and he, too, is shifting from New York. One gathers that he has been collecting for Flynn bribes, which he intends making off with. Matt and Flora go out, and Gus is left alone, when Flynn comes in, and, seeing Gus packing up, asks for his money, which Gus is bound to hand over. They go out, and Flora and Matt return. Matt then leaves on his burglary expedition, and Flora, alone, is confronted with Flynn, who endeavours to make love to her, and finally, against her will, kisses her. No sooner has he done this than Gus (who has warned Matt that Flynn and the police are after him) enters with Matt. They seize Flynn, bind him to a chair, gag him, empty his pockets (which contain the money Gus has had to hand over to him and a roll of notes), and the curtain descends with the three off to Chicago, whilst the villain is left there struggling to get free.

"Once a Thief" is one of the best sketches of its type we have seen; it abounds with thrilling situations and clever characterisation, and was finely acted. Mr. Yorke Stephens as Matty proved himself quite as clever in this style of play as in the light comedy work with which his name is usually associated. He was impressive without being emotional, and although a "crook," carried the sympathy of the audience with him all the way. Miss Hilda Moore was quite as successful as Flora Sacola. In the scenes where she has to coax Flynn she was especially good. She possesses a charming stage presence, and held the house all the while she was on the stage. Mr. Charles Weir as Inspector Flynn realised the villain of the piece to a nicety, and Mr. Nixon Hold did what he could with the part of Gus. Smaller parts were successfully played by Miss Helen Leyton and Mr. T. Horsfall. The sketch was well received by a good house.

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The great educational value of the remarkable pictures which are being shown at the Victoria Palace every afternoon under the title of "Wonders of the South Sea" has led to very extensive patronage on the part of the various school authorities of the metropolis. Scenes of travel in the remote places of the earth and the element of adventure have rendered these fascinating pictures of exploration immensely popular.

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Mr. Geo. Unwin, general-manager of Covent Garden Opera House for "The Miracle" season, writes:—"As many professional people have been under the impression that I am the Unwin who has been mentioned in connection with the airman shooting tragedy, might I beg the courtesy of your columns, not only to disclaim this rumour, but also to state the fact that I am in no way related or connected with the gentleman in question."

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The New Palace at Pembroke Dock is to be reopened on Whit Monday, the interior having been prettily decorated in white and gold. Mr. Claypole is the popular proprietor.

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Messrs. Thomas Bros., the proprietors, are reopening the New Picture Palace at Tenby next week. New tip-up plush seats and up-to-date ventilating fans and lights have been provided, and the walls and ceilings are tastefully decorated in a soft shade of rose. Altogether the theatre is now an excellently equipped and attractive one.

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It is rumoured that Mr. W. J. Churchill, proprietor of the world-famous Happy Valley Minstrels, Llandudno, has purchased a plot of land in the centre of the town for a picture palace to cost £2,000.


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## "THE WEDNESDAY ERA" SONG, SKETCH AND PATTER BUREAU.

For full particulars of what the Bureau is and what it does see "The Wednesday Era" every week, or apply to the Secretary, "The Wednesday Era," 5, Tavistock-street, Covent Garden, W.C.

Owing to the enormous pressure of work resulting from the fact that the Bureau became an instantaneous success, the Secretary has found it impossible to acknowledge all the letters he has received, but all manuscripts and letters are receiving his attention in the order in which they arrived.

Thousands of letters of appreciation have been received, expressing the highest opinion of the W.E. Song, Sketch, and Patter Bureau, and the Secretary sincerely thanks his hosts of friends for the same.

### HOLBORN EMPIRE.

Patrons of the Holborn Empire have a good run for their money and plenty of fun this week. Those who have witnessed Fred Karno's company in that excruciatingly funny pantomimic sketch, "Mumming Birds," will agree that this number in the programme is in itself well worth seeing twice over. It will be many a day yet before the music hall visiting public cease to be highly entertained by the antics of the cheeky boy in the box, to say nothing of the boxing exploits of the gentleman in evening dress who has been treating himself with unstinting hand at the wine bars. Then Chas. Austin and company have been presenting "The Bombshell." The sketch has to do with the daring deeds of a gang of anarchists, to track down whom Chas. Austin, as Parker the detective, is commissioned. He succeeds in a manner far exceeding the most sanguine hopes of his department, and the experiences of the comedian while disguised as an anarchist are thrilling. A real musical treat is provided by the Five Symphony Girls. This talented troupe of young lady musicians are adept on various instruments, including the harp, violin, piano, and piccolo, while one of them boasts a voice of wide range which for sweetness and clearness of expression it would be difficult to improve upon. That old favourite, Barclay Gammon, with his grand piano, is always certain of a good reception wherever he goes. His songs anent the prospective bridegroom and the suffragettes, the latter adapted to the tune of "Three little maids from school are we," should not be missed by any who like to hear a good comical ditty. J. W. Rickaby scores well with his rag-time navvy song, and Whit Cunliffe goes quite as well with his ditties on the matrimonial handicap and Mr. Cupid. The Five Honeysuckles are expert jugglers with clubs, and other turns this week which contribute to the general attractiveness of the entertainment are Maudie Vera, Fred Earle (in new whimsical ditties), Les Andres (in a dancing speciality), Alfredo (the vagabond violinist), and Ella Retford, all of whom are clever in their own particular spheres.

## AMUSEMENTS IN SOUTH AFRICA.

(FROM OUR OWN CORRESPONDENTS.)

CAPE TOWN, April 1.—Opera House.—Sole Lessee, Mr. Leonard Rayne.—The return visit of the Steele-Payne Bellringers brought a crowded house. Several new items are introduced in their excellent programme. Mr. Tresgaski is the business-manager. Mr. Leonard Rayne and his company appear next Monday for three weeks.

Tivoli.—Sole Lessee, Mr. Harry Stodel.—The star turn this week is Miss Harriet Vernon, who received a very gratifying welcome. Ashworth and Johns, in their rag-picture making, are full of original ideas. George Campbell, eccentric comedian, has come with fresh jokes and catchy songs. The Brothers St. John also delight the audience with music and dancing, and Miss Clara Moore sang some pleasing little songs. Business is very good.

We are to have a short season of comedy on May 26 at the Opera House, Mr. W. E. Holloway having decided to bring out a first-class company. He will open the season with "Milestones," and also produce "Ready Money," etc.

DURBAN, March 22.—Hall-by-the-Sea.—Managing-Director, Mr. Edgar M. Hyman.—Topping the bill this week is Tom Clare, one of the best of the many entertainers at the piano we have had here. Ruth Davenport is an ideal singer, possessing a sweet soprano voice; this charming vocalist receives an ovation each evening. Something new in dancing is supplied by Hanna and Bert Le Brun; the act is entirely American, and was a great success.

March 29.—The special feature on the programme this week is the Big Brass Six, under the direction of Joe Morrison. The principal soloist is Daisy Squelch, who is simply wonderful in selections on a cornet. The six play everything from grand opera to rag-time. Their show has been a great draw this week. The Simlas, in a comedy dancing act, went very well. The male partner is very clever. In a juggling act the Three Wartanas are exceptionally clever; their turn differs vastly from any other seen out here. In connection with the visit this week of the Big Brass Six the popular musical-director, Jimmy Lowndes, is deserving of the highest praise. Under difficulties and at short notice his clever orchestra gave entire satisfaction, playing to the most difficult music. Business this week has been very good.

March 22.—Criterion Theatre.—Managing Director, Mr. F. G. Tucker.—Pathè's gigantic production, "Les Miserables," is the special draw here. Only two turns are on this week's bill. The principal item is Allan Shaw, card and coin manipulator. Shaw is a great man at the game—quick, clever, with a very pleasing stage presence. Woods, Wells and Wilkins, in a comedy sketch, entitled "The Piano Tuner," supplied the other item on the bill.

March 29.—"Les Miserables" continued to hold the premier position in the bill. Pete and Minnie Lee, in a Scotch comedy duo, create roars of laughter; the lady has a nice voice, and Pete is funny. The famous Jackowlen Trio (Siberian dancers and vocalists) pleased all who have seen their clever show.

JOHANNESBURG, March 31.—His Majesty's Theatre.—Lessees, Messrs. B. and F. Wheeler, Ltd.—The John Ridding Opera Company have been playing to fair houses with "Maritana," "Il Trovatore," and "The Daughter of the Regiment."

Standard Theatre.—Lessee, Mr. Leonard Rayne.—To-night "A Chinese Honeymoon" is being produced, with Miss Freda Godfrey as Fi-Fi, assisted by a strong cast.

Empire.—Goodfellow and Gregson; My Fancy; Lace and Leno; the London Repertoire Company, in "The Man in the Street," by Louis N. Parker; Mlle. Hero; Margette Jaunitta; Rosie Redna; Dora Mackay; Tom Clare and Elsie Finney.

Palladium.—General-Manager, Mr. R. B. Young.—Olive Lenton; Ernesto Coronna; Kerville Family; Happy Jack Gardner; Heyn Family; Leonie de Lausanne; Eight Sunray Girls; Elsie Clerc; Enil Zajah; Bert Clerc; Alec Hurley and Fred Karno's company, in "Moses and Son."

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The sketch, "Susannah, the Comedy Queen," was not produced at the Islington Empire last Monday on account of a disagreement between Mrs. George Thursby, who was producing the sketch, and the author. Mrs. Thursby thanks Mr. Charles Adams for his extreme kindness and consideration.

## LONDON VARIETY THEATRES.

### THE TIVOLI.

No lack of novelty is ever apparent at the Tivoli, but the current bill boasts a more than usual number of fresh items. Not the least welcome is "A Dream in an Old Garden," which signalises the return of Miss Lulu Valli to the Strand. Miss Valli looks very sweet and fresh as a young lady golfer, who comes to search for a lost ball in a pretty old-world garden, with sundial complete. After vainly searching for the ball and indulging in a song of "Memory," the young lady seeks repose in an arbour adjoining, and, falling asleep, dreams of bygone days and of those who used to people the garden in the past. An opportunity is thus given for Miss Valli to appear as a grande dame in farthingale and flounces, as a flower girl, and as a rustic maiden singing the old folk-song, "Come lasses and lads." Miss Valli derives no little assistance from her caddie, played by Mr. Claude Cameron, who addresses fervent appeals to his mistress to leave the garden before she is arrested as a trespasser, and joins her in a "rag-time golf" song, and a perfectly charming dance. The interlude won high favour, the charm and refinement of Miss Valli being widely admired.

A new dancing couple from the Continent appear in the persons of Mlle. Billie Hamilton and M. Henri De Bray, who call themselves "Les Danseurs Futuristes." We seem to remember seeing something like their dancing in the past, and their "Danse Espagnole," except for some curious spasmodic jumps, is not far removed from the customary evolutions. The "Tango Argentin" and the "Valse d'Amour" are just what their titles suggest; but "The Dance of the Mill Stream Sprites" is distinguished by much novelty, both in design and execution. It represents two whimsically clad elves indulging in a midnight hour of revelry, and at the stroke of one gradually sinking inanimate to the ground. All the dances are performed with skill and precision, and the accomplished artistes were warmly applauded.

That rare Tivoli favourite, Mr. Wilkie Bard, has found in "Chrysanthemums" a song admirably suited to his special style, and one that will add materially to his popularity. The comedian appears as a late-returning husband, who has brought a huge bunch of the blooms mentioned wherewith to propitiate his spouse, but having celebrated his birthday with the "boys," has difficulties with the pronunciation of the word. He knocks at the front door, but is informed by the pretty maidservant that she is under notice to leave, and has ceased work. She, however, comes out on to the pavement, and gives the husband opportunity for a comic flirtation, in the course of which she illustrates the affectionate welcome which she says ought to be awaiting him from a loving wife. The scene is witnessed by the "missus" from the window, and the husband, mindful of former experiences, is fain to send in a plumber, who comes opportunely to repair the gaspipes, to receive the first assault. "The Wriggley Rag" also arouses merriment, Mr. Bard's make-up as a popular comedienne being excruciatingly funny. Wilkie was bombarded with bunches of chrysanthemums at the close, but his prepossessing assistant received a basket of flowers that were beautifully real.

### KINGSTON EMPIRE.

A capital all-round programme has been provided by Mr. Clarence Sounes at the Kingston Empire this week. A successful appearance is made by Carr's American Rag-timers, a company of eight artistes, including one lady, who give in a number of songs a very good idea of the latest musical craze. Interest was lent to the company's performance by the fact that Mr. Carr was manager for Mr. Phil Ray when that gentleman organised a series of open-air concerts on the Canbury Riverside Promenade at Kingston a few years ago. Chief amongst the rag-time songs sung by the company were, "Everybody's doing it," "Rag-time Cowboy Joe," "Way Down South," and "I want to be in Dixie," an encore being demanded at each of the twice-nightly performances.

Carlton, the genuinely comic conjurer, performs marvels with a pack of playing cards, and the tricks are accompanied by some patter of a most amusing character. He also gives a sketch entitled "Hypnotismi," in which the German giant Hausmann is introduced. This leviathan in flesh and bone is stated to weigh 40 st., and to measure 5ft. 9in. round the chest and 6ft. 4in. round the waist. When the giant falls in a struggle, the only one who can lift him up is a little dwarf.

The Four Debutantes, including a violinist, a danseuse, a pianist, and a vocalist, present a refined turn, and some artistic dancing is presented by Mr. J. J. Collings's company in a scena entitled "Fun in a Dormitory," in which Mr. Collings and one of the seven lady artistes give an exhibition of very clever acrobatic terpsichorean work. Their efforts were warmly applauded. Miss Lily Flexmore sings "Daisy" in a pleasing voice, and dances with much grace and agility. Other items in the programme are Bert Retford, comedian; Martin Adeson, who appears in the sketch, "Dr. Maud's First Patient," along with Miss Clara Bernard; and the Empire Pictorial Chronicle.

### RICHMOND HIPPODROME.

Merriment is the keynote of the excellent programme here this week, and Mr. H. J. Tilley's powers have been tested to the full in securing comfort for his patrons. Merriest of wags, Tom Woottwell chants of his labours as "a navvy on the line"; and Billie Williams—he of the velvet coat—puts forth a startling suggestion, "Let's all go mad"; the audience is pleased with the idea. A banjoist and clever dancer, Maggie Carr wins high favour and applause. Nor should Graham's Marionettes be omitted, and we chortle wildly over these merry miniatures; as rag-time is in the air, Fred Land is at once popular with "That's what she sings all day"; while Fred Earle—a favourite—sings of "his little umbrella." Evelyn Beresford and company present "Vashti; or, God Save the King." This is admirably interpreted by a good company, especial mention being due to Miss Beresford as Vashti. The Bioscope completes an attractive bill.

### HAMMERSMITH PALACE.

Herbert Darnley's company in "Enquire Within," a musical comedy sketch in three scenes, occupies a prominent place in the bill here. Full of tuneful music and funny situations, it is very bright and well played. Mr. Jay Laurier is a feast of humour, his quaint style being very enjoyable. Miss Maudie Francis, as the typist, instils into the piece a wealth of vivacity and charm. She is a clever little actress, a dainty dancer, and possesses a sweet voice. The minor characters are all played well, and the chorus acquitted itself worthily. Albert Whelan, the Australian entertainer, is given an enthusiastic reception. His performance is quite unique and very smart; everything he does has the air of originality about it. Edna Payne is a violiniste and mimic of no mean order, but it is with her mimicry that she scores particularly.

Dave Samuels, described on the programme as "the rag-time Hebrew," proves that he is entitled to the description by both his songs; the first, a parody on the famous rag-time songs "I want to be in Dixie" and "Waiting for the Robert E. Lee," and the second "The rag-time cowboy Jew," both of which were very clever. Jock McKay is rightly described as the special Scotch humorist. His patter would seem to be his speciality, which is quite original, and kept the audience roaring with laughter. The Wm. Burt Quartette (one gentleman and three ladies), in musical scena, "In the Gloaming," furnish a capital act. The lady violinist and 'cello player deserve special mention for their artistic contributions.

Laurette and Laurel, two charming young ladies, provide a very diverting ten minutes with some clever step-dancing, high kicking, and an acrobatic and contortionist display, at which they are experts. Lloyd Morgan gets home each time with his "Week-end" song and with "Who's coming our way home?" which he sings in lively fashion, and much to the liking of the audience. Hanvarr and Lee, in their clever act, "The Golfer and the Maid"; and the Mayvilles, in their Lilliputian act, complete the bill.

### CAMBERWELL EMPIRE.

A programme of exceptional merit is being presented here this week, and much pleasure is given by the various artistes to an appreciative audience. Miss Maie Dillon captivates with an original rag-time Dutch song, "Schneider," and concludes with a clever dance. Los Busto's acrobats show much ability in their unique act. It consists of some extraordinary acrobatic feats, which are performed whilst different musical instruments are played. They seem complete masters of the violin in whatever awkward position they may assume, and however much they may tumble about whilst still playing. Mr. Parkey Knight shows in song the various things which happen on Westminster Bridge at the dead of night.

Elsie Malpass supplies a clever drawing-room entertainment, in which she proves a conspicuous success. She has no difficulty whatever in holding the close attention of the audience. She has a fine voice, which she uses to great advantage, particularly in her song "Oh, John," and her dancing is quite a special feature. Cozens and Cave, as the seaside swells, cause much merriment, and many hearty laughs is the result of their efforts. A humorous duologue is presented by Mr. John Gain and Miss Doris Gilham. They are both endeavouring to gain possession of some valuable pearls, and not in an honest way let it be added. Many amusing situations occur, of each of which they make good use, evoking laughter at every turn.

The Smarties have a capital singing and dancing act, in which they score, and the Musical Jees, now quite famous in their own special line, contribute much fun and plenty that is first-class in the way of musical items; they get music from anything, and are much appreciated. The most cordial reception of the evening is undoubtedly won by the juvenile twin sisters, Tiny and Mite. Their ability is of the highest, and their stage deportment leaves nothing to be desired. They are equally at home in both song and dance, and their singing of "I want to be in Dixie" gains special approval. Much praise is due to them. Diana and Len Grey, dancers, give complete satisfaction, as also do Damerell and Rutland, who have much patter which is distinctly amusing.

Mr. J. Grant presents Jack Green, the well-known and popular comedian, in a capital musical comedy sketch, entitled "Visions of a Night." The piece is presented by fourteen really first-class artistes, and has some costly scenery which is particularly effective. The playlet is well dressed and well staged, and is more fully described in another column. Some interesting pictures are shown by the Iris Film Company, and the orchestra under the able direction of Mr. Albert Stephenson renders admirable service. Mr. Charles Stafford, the resident manager, is largely responsible for the success this hall has attained, and with much courtesy he tactfully performs his various arduous duties.

### SHEPHERD'S BUSH EMPIRE.

Mr. Bertram Iles has a very bright and attractive programme this week, and, in spite of the beautiful weather, it has been attracting good houses. At the head of the bill is that splendid comedian, Mr. Mark Sheridan, whose strong and humorous personality, as usual, carries all before him. Mr. Sheridan contributes two items, one consisting almost entirely of most funny patter, and the other to the effect that when he assumes control "There ain't going to be any rag-time." It is some time since Mr. Sheridan was seen at Shepherd's Bush, but it is to be hoped that it will not be long before he pays another visit. Miss Gladys Mavius, the Canadian girl, looks very pretty, and sings in a very pleasing way; and Mr. Pelham Lynton, a gentleman who describes himself as "The English-American," appears in a burlesque, to which is given the title, "The Captain of the Corset Squad Brigade." Signor Manzoni, a particularly fine player on the mandoline, is very successful, the most popular of his several items, perhaps, being "The rosary," and Edith England is a delightful contralto vocalist, who sings "When you are near" and "Because."

The famous Egbert Brothers are appearing here in their new sketch, "The Retired Dustmen," a most amusing item, which bids fair to even eclipse their previous, and, of course, better-known, turn in popularity. The Egbert Brothers are a wonderfully clever couple, and the house follows their antics with literally roars of laughter. A very smart ventriloquist, by name Johnson Clark, whiles away a few minutes in a most entertaining fashion, his patter being exceptionally good, and the well-known P. T. Selbit's mystery, "Shadow People"—a performance without performers—arouses the usual keen interest and speculation as to how it is done.

Another fine item is that very popular sketch—which has now been played over 1,500 times—"An Amateur Anarchist," performed, of course, by Mr. Canter Livesey and company, the latter consisting of Miss Zerlina Harrington and Mr. D. W. Crammond. Mr. Livesey as Adam Armstrong, of "The Lightning Express" Delivery Co., contributes as nice a bit of comedy acting as one could hope to see anywhere, and he is admirably supported. The programme, as usual includes the Bioscope, which is showing a comic film, entitled "Sammy as an acrobat."

Miss Belle Sylvia continues to win golden opinions from all sorts of people with the Star Co.'s latest and most attractive ballad, "When love creeps in your heart," and at the Tivoli, Hull, this week, is winning enthusiastic recalls innumerable for her cultured rendering of what is possibly the finest ballad Mills and Scott have ever written or the Star Co. ever published.

Mr. Randell Jackson is making special productions of the Star Music Co.'s two fine syncopated numbers by Fred Godfrey and Harry Gifford, "Little Miss U.S.A." and "Hey, ho, can't you hear the steamer?" In fact, for the latter number he is having special "steamer props" made. These two numbers, in Mr. Jackson's opinion, will be the rage of Margate. Several other Star numbers will also be specially featured by this first-class party of entertainers during the season.

## "THE SOLDIER AND THE GIRL."

Sketch, by Worton David and Bert Lee, Produced at Chiswick Empire, on Monday, April 21.

The Soldier ..... Mr. Fred Allandale.
The Girl ..... Miss Maie Ash

As an amusing trifle "The Soldier and the Girl" is perfectly acceptable. It opens with a song by the gallant son of Mars, "When the boys go marching past." He is soon joined by a nursemaid, and the dialogue about nothing in particular causes a lot of innocent fun. A "Lullaby" duet in rag-time is not without humour; there is more banter between the soldier and the girl, but the plot—if there be one—is microscopic.

Miss Maie Ash is very charming as the girl, and makes an excellent foil to the sallies of the soldier, admirably played by Mr. Fred Allandale.

The attractive bill includes the Hartley Wonders, who exhibit their marvellous acrobatic abilities in "The Kangaroo and the Electric Girl." Card manipulation is not always interesting, but the reproof lies not at the door of Leipzig, the Royal conjurer; on the contrary, he interested everyone, and his skill is of a very high order. Betty Barclay and a Baritone—and an excellent one at that—have now firmly established a reputation for a particularly dainty and refined entertainment. This charming couple sing, dance, and duettise to the manifest delight of the audience. Applause is literally showered on their efforts, perhaps the best of which is "Little Miss Llewelyn." Footgers is here with his imitations of Fragson, Caruso, and a host of people, all of which are amusing, and not a few wonderful. The Okabe Family, equilibrists of the premier position, work tremendously hard and win favour right along the line. A great welcome greets Fragson, who is at his best; his various songs are received with enthusiasm, and he is awarded an unmistakable ovation. Maggie Walsh pleases everyone as the singing mill-girl, and on the Bioscope is a drama, "Love hath wrought a miracle."

Datas, the wonderful man of memory, is back again in London at the Canterbury this week. We understand that the sole booking for Datas is in the hands of Willie Benn, of Benn's Agency.

Two of the finest comedy songs of the year are unquestionably to be heard at the Empire, Chiswick, this week. We refer to Mr. Harry Fragson's two remarkably funny offerings, each of which is written by Worton David and Bert Lee, and composed by Fragson himself, viz. "All the girls are lovely by the seaside" and "If they'd bury Alexander's Band." For seaside exploitation these are perhaps the two best songs ever offered in any one season by any one firm, and the Star Music Co. are to be congratulated on publishing both of these big winners.

On Monday next those popular vaudeville entertainers, the Purple Poms, will make a welcome re-appearance at the Crystal Palace, and will stay for a fortnight, giving two performances daily. Their repertoire, which includes 200 vocal numbers, will be varied and different each concert. The company, headed by humorous Mr. Ben Lawes—so reminiscent of Harry Pelissier—will include: Miss Mabel Gillendee, soprano; Miss Irene Douglas, light comedy artiste; Mr. Ernest Ward, baritone; Mr. Jack Granville, entertainer and solo pianist; Mr. Edward Sidney, light comedian.

## "CHRYSANTHEMUMS" IN THE SPRING.

"Expectation oh tiptoe" most adequately describes the condition of things in the auditorium of the Tivoli, last Monday night, for was not our premier comedian, Mr. Wilkie Bard, due to sing his latest comedy number, from the pens of his principal writers, Worton David and George Arthurs, with the flowery title of "Chrysanthemums," and had not rumour spoken very highly of this? The appearance of the "immortal Bard," as a bibulous benedict in evening dress, and bearing a peace-offering to the partner of his joys and sorrows, in the shape of a huge bunch of chrysanthemums was the signal for volley on volley of delighted laughter, which steadily increased in volume as the petals of Wilkie's new song-blossom opened one by one, until the excruciatingly funny finale gave the signal for recall after recall from his delighted auditors. There can be no question that this is one of the best things Mr. Bard has ever done, and all concerned are to be heartily congratulated on its sterling success. That other fine creation, "The wriggley rag" is, if possible, a bigger hit than ever, both at the Tivoli and Chelsea Palace. Worton David and George Arthur are responsible for this too, and the Star Music Co. are the publishers of both.

Mr. Mark Sheridan, whose rendering of the Star Co.'s fine song, "They all walk the wibbly-wobbly walk," resulted in this becoming one of the most popular of last season's pantomime numbers, is producing immediately two new Star songs which he is certain will be big successes, to wit, A. J. Mills' and Bennet Scott's "We'll all march to Trafalgar-square," and J. P. Long and Paul Pelham's "They're all nuts."

Mr. Whit Cunliffe at the Holborn Empire and Victoria this week is scoring a great triumph with his latest fine comedy chorus number, "Good old holiday time," by R. P. Weston and Maurice Scott, and has undoubtedly secured in this new number a fitting adjunct to R. P. Weston's still enormously popular comedy number, "Mister Cupid." These, like all Mr. Whit Cunliffe's recent successes, are published by the Star Music Co.

Perky Mr. Phil Parsons is at the Surrey this week, and "merriment holding both its sides" is the order of the night while he occupies the stage. He has found a very big winner indeed in the ubiquitous R. P. Weston's latest funnily-conceived song of the bioscope, "I kept on turning the handle," every verse of which is a literal "scream"; while A. J. Mills' and Maurice Scott's fine chorus song, "All through the wedding march" is a tower of strength. Both songs are, of course, published by the Star Music Co.

Miss Ida Re'vell, whose success with the Star Co.'s premier ballad, "My heart is with you tonight," has been a thing to marvel at, has just produced at the Hippodrome, Hamilton, a new Mills and Scott number, "Charlie's never been wed before," which has been an instantaneous and emphatic success. Needless to add, this is also a Star Co.'s number.

Mr. Victor Webb's Symphony Girls, who are at the Holborn Empire this week, are producing immediately the Star Co.'s two delightful ballads, "Paradise" and "When love creeps in your heart," both of which are Mills and Scott songs. They are also playing the same firm's beautiful intermezzo, "Homo," by H. Sullivan Brooke, as a duet for harp and violin.

"Hark! it is the thunder man," as sung by Mr. Charles Jerome, in the Palladium Minstrels at the Princes Theatre, is still winning innumerable encores, and the same fate befalls Master Willie Barnes' sweet rendering of the beautiful song of child-life, "Off we go to by-bye land." Two finer harmonising numbers for alfresco could not possibly be found than these two great Star successes.

The American Rag-time Octette, according to a communication from Mr. Maclachlan received by the Star Co., have made a tremendous success with "Hey, ho, can't you hear the steamer?" at the Empire, Glasgow. Coming, as this does, on top of the same fine team's triumphant hit, "That ripping rag," published by the same firm, this speaks volumes for the quality of the songs published by the High-street "hustlers."

Mr. Frank H. Fox has found a real live comic song with a chorus that will make history in A. J. Mills and Maurice Scott's new number, "There's a gentleman here to-night," which he is producing for the first time at Balham next week. This fine vocal comedian declares this to be one of the finest chorus numbers, yet funny withal, with which he has ever yet been equipped. The Star Music Co. are the publishers.

Charming Miss Anna Schuberth, who has been so successful on tour with the Star Co.'s ballad, "I want you, want you, want you," is the latest prominent artiste to predict that this firm's new Mills and Scott ballad, "When love creeps in your heart," is destined to be the greatest song of sentiment of the year. Miss Schuberth is producing this glorious number forthwith.

Miss Jen Latona, writing the Star Co. from the Empire, West Hartlepool, declares that she has got another enormous winner in George Arthur's syncopated comedy number, "I've been longing to meet you for a long, long time." She is also going tremendously with the Star's other great comedy number, "Everybody's doing it at the seaside"; while yet a third number, published by the same wide-awake firm, "Hark! it is the thunder man," is also sung by this versatile artiste and rapturously applauded.

Miss Ida Crispi, whose great personal success with the Star Music Co.'s two splendid numbers "Little Miss U.S.A." and "Running Wild" in the Empire Revue, "All the Winners," is unabated, will shortly produce in the same revue two other Star songs, viz., "My new dance" and "The Fascee dance," both of which are by G. H. Carlise and H. M. Wellmon, the authors and composers of her "Running wild" effort, which is the hit of the show. Mr. Eric Blore still continues to "make good" with the Star's other fine song, "Everybody's doing it at the seaside," by Kenneth Lyle and Bert Lee.

Considering the big vogue "Little Shepherdess of Devon" had last year with concert parties, alfresco troupes, and other seaside entertainers, it is little short of marvellous what a number of these performers are making this delightful concerted number one of their chief items again this present season. A very fine companion song to "Shepherdess" is "Little Miss Demure," a dainty schoolgirl number, which is being specially featured by practically all the best seaside parties. Willie Rouse and Owen Way are the latest to swear by this number, and they will give it a special production with their parties at Herne Bay. Fred Allandale is doing ditto at the Central Pier, Blackpool. The Star Co. are the publishers.


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## AMUSEMENTS IN AUSTRALIA.

(FROM OUR OWN CORRESPONDENTS.)

SYDNEY, March 5.—Mr. Walter Bentley, who is by far the finest Hamlet this country has ever seen or heard, is concluding his professional career as an actor by a fortnight's impersonation of the royal Dane at the Theatre Royal in this city. After a long stay in the Australian metropolis training pupils for a Thespian life, and thereby adding competent artistes to companies in the Commonwealth of Australia and the Dominion of New Zealand, he is capable of choosing pupils to fill up a Shakespearean cast, as well as including those who have often acted in other companies. Bentley's Hamlet is a marvellous study of a part, and he intelligently and eloquently interprets every line, and avoids burlesque or extreme extravagance of action.

The scenery used now is that beautiful set provided by J. C. Williamson, Ltd., for the H. B. Irving season, making a fit surrounding for able talent. Miss Stephanie Dale was Ophelia, making prominence of effect in her mad scene; Mr. John Cosgrove gave us a King carefully impersonated; and Mr. S. A. Fitzgerald's Polonius shone best when advising Laertes, who had Mr. Robert Conway for his representative. This unintentionally humorous First Gravedigger came to Mr. Thomas Macdona; and Mr. Johnson Weir, a very careful actor, spoke the Ghost's lines effectively. The rest of the cast was as follows: Horatio, Mr. N. Davis; Queen Gertrude, Miss Florence Ralston; First Player, Mr. J. Norman Shield; Osric, Miss Carrie Coxon; and the Actress, Miss Ruby Guy. The music was conducted by Mr. Percy Kehoe.

"The Prince and the Beggar Maid" is the bill of the William Anderson dramatic organisation at the Palace Theatre—a revival of the same company's performance at the Criterion three years ago. This time capital scenery has been painted by Mr. Rege Robins, the interior of the cathedral being especially good. Miss Eugenie Duggan is an excellent Princess Monica, sharing the attractive lead with Mr. Cyril Mackay, who gives us Prince Olaf. Miss Fanny Erris is the foolish Viola, and Miss Olive Wilton the sweet singer Camiola. The deformed Prince Michael is given a good position in the story by Mr. Max Clifton, and the bad Prince Hildred of Sylvania affords Mr. Rutland Beckett many well-accepted opportunities. Mr. Charles Brown is a fine veteran soldier as Captain Hector, and the rest of the parts are industriously presented.

The J. C. Williamson treasury is being repleted by "The Sunshine Girl" at Her Majesty's and "Bella Donna" at the Criterion, both houses being full and both companies clever and popular.

"The Beggar Girl's Wedding," at the Adelphi, utilises all Mr. George Marlow's company, all Mr. George Willoughby's managerial talent, and all the seating accommodation.

At the Tivoli the return of Miss Cassie Walmer from foreign parts was heartily welcomed, as the eccentric contralto is most popular. Her dancing is elaborate, and provokes enthusiasm. The bill also contained Rosie Lloyd, Mlle. Renee, Will Poluski, Welch and Carbasse, Kitchen and Foy, and the Lancaster Opera Company.

Mr. Allan Hamilton and Mr. Harry Plummer have newly organised a company which will open at the Palace on the 15th with "Dr. Wake's Patient." The matinées will be on Thursdays, a change from Wednesdays.

The Scott Memorial Fund is being enthusiastically aided by all those who so willingly help good causes, those of the dramatic and musical profession. A splendid matinée at Her Majesty's included all the artistes engaged in the J. C. Williamson companies at their theatres, and Mr. Williamson revived his fine performance of "Kerry." The last letter of Captain Scott was magnificently recited by Mr. G. V. Titheradge, and both these actors made fine speeches on heroism and patriotism. The picture shows combined in a show which added to the fund, and the athletes drew 8,000 to the Stadium, directed by Mr. Hugh J. Ward and the new owner, "Snowy Baker." The musical profession, at the invitation of Nicholson and Co., gave a monster concert at the Town Hall, directed by Mr. George S. Holburn. For the theatrical matinée actresses and actors gave a motor procession through the streets and collected a large sum of money. The Williamson theatres in all the Australian States are following their Sydney example to help the same cause.

Miss Ethel Buckley, once prominent in George Rignold's cast, will open at the Adelphi on the 8th in "Under Two Flags."

SYDNEY, March 19.—"Puss in Boots" at Her Majesty's is the most showy pantomime staged by J. P. Williamson's management of late years. The scenery has emanated from W. R. Coleman, The Golden Orchard being especially attractive. The English producer, Frank Dix, took all the trouble of "putting it on," and the returned J. Chas. Whitfield did the stage-management, while Miss Minnie Everett controlled the terpsichorean element throughout the night. Mr. Fred Quintrill swayed the conductor's bâton. The list of imported performers includes several good ones. Miss Violet Lorraine, speaking and singing excellently, makes Colin most important and entertainingly industrious. Mr. George Miller gives us an interestingly quaint Dame Shortly, no exaggeration or atom of coarseness emanating from her. Mr. Rupert Darrell figures amusingly as Cyrus P. Nanks, a Yankee accented rag-time expert. Mr. Fred Leslie keeps comic interest going as Muggles, and with Miss Ivy Schilling does some elaborate dancing, especially in "A pierrot's wooing." Miss Alice Russon, an agreeable singer, made her début as Phyllis, principal girl. After two years' absence Miss Dorothy Firmin returned to be the Fairy Queen, whose lines pleased all her listeners. She also sang excellently. Mr. Vernon Davidson, a new light baritone, did good vocal work as Baron Rumpliz. The Spirit of the Drama was represented by Miss Nellie Leslie with greaceful personality. The two Gaudsmits, clowns from the Continent, were capital black poodles, and Collins and Hart did most agile tumbling. Thus did every element to entrance eye and ear come in under an ancient title.

The Palace Theatre was filled with the most enthusiastic playgoers to see Hamilton and Plimmer's collection of our best Thespians reviving "Dr. Wake's Patient." We have had McKay and Ord's comedy in Sydney before with good casts, but this time we have a remarkably strong and clever collection of artistes. These are G. R. Titheradge, H. R. Roberts, Harry Plimmer, Lizette Parkes, Mrs. Robert Brough, Kate Towers, Muriel Dale, and Mrs. Agnes Keagh. The only lady who was in Sydney's original cast and who is now in this one is Miss Beatrice Day, whose Lady Feramic is as good as ever. Mr. Harry Plimmer and Mr. Paul Latham jointly directed the comedy, and incidental music was sung by the Meistersinger Quartette.

"The Sunshine Girl" at the Theatre Royal and "Bella Donna" at the Criterion are filling every seat in each theatre. The latter will conclude on Thursday night.

"Under Two Flags" at the Adelphi gives only four more of its successful performances, and then makes way for "From Convent to Throne." All our theatres are closed on Good Friday night for plays and comedies.

The Little Theatre is an elaborately renovated standard in Castlereagh-street, and on Saturday Mr. Hugh C. Buckler will launch "The Man on the Box," in which Miss Violet Paget, Mr. Kay Souper, Mr. Reynolds Denniston and other well-known ones will appear.

At the Tivoli we have Will Whitburn, the eccentric Melbourne comedian; Joe Mulaney, character comedian; and Marie Quintrell, the balladist, returned to renew our pleasure and their own popularity. The bill also includes the Bent Zoug Zongs, Mme. Renee, Kremka Bros., Cassie Walmer, Henri French, and other clever vaudevillians.

MELBOURNE, March 5.—Princess's Theatre.—Proprietors, George Marlow, Ltd.—"House full" signs were out early at this theatre on Saturday night, when "The Monk and the Woman" entered on its second week.

Her Majesty's Theatre.—Direction, J. C. Williamson, Ltd.; Business-Manager, Mr. E. J. Tait.—The last nine nights of the "Puss in Boots" pantomime have been announced, and the final performance will be given on March 12. There was an excellent attendance on Saturday night.

Theatre Royal.—Direction, J. C. Williamson, Ltd.; Business Manager, Mr. G. H. Smith.—The fourteen farewell appearances of Mr. Oscar Asche and Miss Lily Brayton have been announced, and "A Midsummer Night's Dream" will be produced up to March 18. There was a crowded attendance on Saturday night, when the performances of Mr. Oscar Asche as Bottom and Miss Lily Brayton as Helena were highly appreciated.

King's Theatre.—Lessee, Mr. William Anderson; Business-Manager, Mr. G. H. Barnes.—"The Queen of the Highway" continues to attract and entertain large audiences at this theatre. Mr. Roy Redgrave's portrayal of the character of Sir William Randall is a feature of the production. "A Thief in the Night" will be produced on Saturday night.

Rickards' Opera House.—Governing-Director, Mr. Hugh D. McIntosh; Business-Manager, Mr. Frederic Aydon.—The chief features of the programme presented here on Saturday night were the acrobatic displays of the Patty Frank Troupe and the Beni Zoug Zong Arabs—the whirlwind tumbling of the Arabs created much enthusiasm. The balancing of the Patty Troupe was also meritorious. Catchy songs were given by Claire Romaine, concertina items were contributed by Alexander Prince, and Will Whitburn appeared in one of his popular sketches.

New Gaiety Theatre.—Managing-Director, Mr Ben J. Fuller; Business-Manager, Mr. Tom Brennan.—On Saturday evening there was not a vacant seat to be had at this popular place of amusement. An all-round excellent programme was submitted, and included several newcomers. Foremost among these were Phillips and Merritt, comedy sketch artistes, who submitted an excellent and amusing turn. Winnie Bond, a soubrette; Verne and Smith, a comedy pair; and the Donatos, society sketch artistes, also contributed to a programme that was varied and bright, and thoroughly appreciated.

An Edison version of Charles Reade's "Never Too Late to Mend" was displayed for the first time on Saturday night at West's Picture Palace and was heartily applauded. This drama was shown together with other novelties, including another chapter of the serial story, "What happened to Mary."

There was an entire change of programme at Olympia on Saturday evening. The principal film was entitled "The dove in the eagle's nest," and dealt with the period in German history when the robber barons held sway. Another picture that met with all-round approval was "The model of St. John," by the Vitagraph Company.

MELBOURNE, March 11.—Princess's Theatre.—Sole Proprietors, George Marlow, Ltd.—"The Monk and the Woman" continues to draw large audiences. On Saturday evening the theatre was filled to its utmost capacity.

Her Majesty's Theatre.—Direction, J. C. Williamson, Ltd.; Business-Manager, Mr. E. J. Tait.—The gorgeous pantomime "Puss in Boots" was largely attended on Saturday. The last three nights are announced, and Wednesday evening, on the occasion of the final performance, portfolios of portraits of the leading actors and actresses in character will be distributed.

Theatre Royal.—Direction, J. C. Williamson, Ltd.; Business-Manager, Mr. G. H. Smith. — A crowded audience witnessed "A Midsummer Night's Dream" on Saturday evening, in which Mr. Oscar Asche and Miss Lily Brayton are appearing so successfully. The piece will be played for the last time to-night. A series of revivals will mark the closing nights of the season, beginning to-morrow night with "The Merchant of Venice." This is to be followed by "Othello" and "The Taming of the Shrew." The final night is Tuesday, March 18.

King's Theatre.—Lessee, Mr. William Anderson; Business-Manager, Mr. G. Homan Barnes.—"A Thief in the Night" was revived here on Saturday, and served to draw a packed house. Mr. William Anderson's company was thoroughly at home with this play. The hero and heroine were in the hands of Mr. Roy Redgrave and Miss Vera Ramee; the villain and his accomplice were played by Mr. Herbert Leigh and Miss Florence Richter, and the inevitable comic menials by Mr. Charles Taylor and Miss Lilian Wiseman. All of these did justice to their parts, and several of the scenes, painted by Mr. Rye Roblins, deserved the praise that the audience bestowed.

Rickards' Opera House.—Managing-Director, Mr. Hugh D. McIntosh; Business-Manager, Mr. Frederic Aydon.—Several imported artistes made their début on Saturday night. One of the most remarkable musical items was that by Slatey and Birbeck from America. The members of the company showed great skill on a variety of musical instruments. A warm reception was also accorded the Maxini Brothers and Bobby, who were aptly described as droll acrobats and balancers. They executed rare feats of strength and agility. Bobby, a small dog, is an important member of the trio; he performed some astonishingly clever balancing on the heads and shoulders of his masters. The George Bryant company presented a very pleasing sketch. Others who contributed to the performance were the Patty Frank troupe of seven clever tumblers; Alexander Prince, the concertina player; Mazzetto, an accomplished juggler and coin catcher; Claire Romaine, a male impersonator; Tom Dawson, with his droll humour; Newman and Hughes, trick cyclists; Marie Quintrell, soprano; and Will Whitburn.

Gaiety Theatre.—Managing-Director, Mr. Ben J. Fuller; Business-Manager, Mr. Tom Brennan.—Among the new artistes who appeared before a large audience on Saturday evening were Lalie Brooke, who delighted those present with her quick-change turn, and amused them by contrasting the fashions and fads of 1820 with those likely to be in vogue in 1920. The three Elliott Brothers gave an exhibition of juvenile boxing, and A. J. Black's songs and stories at the piano were well received. Other artistes included Phillips and Merritt, Willis Sisters, Roy Rene, and Verne and Smith.

West's Pictures at West's Palace, Spencer's Pictures at Olympia, Snowden Pictures at the Glaccarium, and numerous other picture shows all continue to flourish.

### NEW MUSIC.

"Practical Hints for Students of Singing." By Liza Lehmann. Published by Messrs. Enoch and Sons. Price 5s. net

This is a comprehensive work that should prove of great value to students, both advanced and otherwise. It is full of useful hints; to instance one only, the exercise on how to successfully accomplish the "trill" or "shake," this being a very difficult task to perform with exact nicety, but one which should prove easy if set about in the apt and concise way explained. We congratulate Mme. Lehmann on the able and deliberate manner in which she has set out her scheme, which will make vocal study a pleasant and easy task. The work of such a well-known and gifted composer needs no further comment by us.

"The Art of Pianoforte Playing." In four parts. By Vincent Jackson and Edmondstoune Duncan. Parts I. and II.

These are studies on the latest method of technique, well arranged and carefully explained for beginners; a pretty variety of easy little melodies in the first part, the second part containing a large selection of more advanced pieces, and both showing that much consideration and care has been taken in their composition. Published by J. M. Dent and Sons, Ltd. Price 2s. 6d. net.

"Darkies' Shuffle" Rag-time Two-Step. By G. M. Bull. Published by the London Music Publishing Stores, Ltd. Price 6d.

While the final rehearsals of the new revue are proceeding a number of important variety entertainments will take the place of "Kill That Fly!" which ended its successful run at the Alhambra last night. Commencing with to-day's matinée, Miss Annette Kellermann, "the perfect woman," will appear with her own company of dancing girls in an aquatic spectacle entitled "The Wood Nymph." For the first time in England there will be seen the British-American Minstrels, and Mr. Herbert Lloyd, known as "The King of Diamonds," will present an elaborate burlesque, entitled "Discordia," with the assistance of a large company of comedians.

On the section of the Strand between Adam-street and Durham House-street, which includes the Tivoli, and which it is proposed to demolish for widening the thoroughfare, once stood Durham House. After it was pulled down the site was occupied by the New Exchange. Although, according to Strype, only "for milliners, sempstresses, and other trades that furnish dresses," this Exchange had the honour of being opened by James I. Here Anne Clarges, daughter of a farrier of the Savoy, sold gloves, washball, and powder. She married General Monk, and died Duchess of Albemarle. The Duchess of Tyrconnel, sister of Sarah Duchess of Marlborough, also kept a shop in the New Exchange, wearing a white mask which she never removed. Towards the beginning of the eighteenth century the popularity of the Exchange began to wane, and in 1737 it was taken down.

## AMUSEMENTS IN ROTTERDAM.

(FROM OUR OWN CORRESPONDENT.)

ROTTERDAM, March 13.—The event of importance at the Grand Theatre this month has been the festive performance given in honour of the twenty-fifth anniversary of the theatrical career of Henri Morriën, one of the most painstaking and versatile members of the company of the Grand. The programme chosen was "Don Quichot of de briuloft van Kamacho" ("Don Quixote; or, The Wedding of Camacho"). The comedy, which is of the broad humorous style, with touches of pathos and sentiment, is one of the best of Pieter Langendijk, a Dutch dramatist and historian (1683-1756), who has remained also as a classic for the Dutch stage in the range of comedy. The work under consideration deals chiefly with the incident of Camacho's wedding, introduced in the immortal book of Cervantes, but due prominence is given to the characters of Don Quixote and his faithful squire, Sancho, both parts affording a chance for excellent acting. The comedy is produced at regular intervals here, and Henri Morriën had already made a success in his impersonation of the "Knight of the Sad Visage," his by-play and make-up being quite remarkable. His choice, therefore, for his anniversary evening was a happy one. Needless to say, that the occasion was a bumper in every respect, the house was crowded, the public very enthusiastic, and the souvenirs offered numerous. Of course, at the conclusion of the performance, the curtain was rung up, displaying Henri Morriën, surrounded by his fellow members of the Grand Theatre Co., and by delegates from the different dramatic combinations of the country. Speeches were made by Manager Van Eysden and others, the beneficiary winding up the memorable evening by a few well-chosen remarks of thanks to his manager, fellow-actors, friends, public, and press.

Unique, as usual, has been the series of performances of the Berliner Schauspielhaus Ensemble, and which has taken place on "off nights" at the Grand under the direction of that very able and enterprising impresario, Jos. Schürmann. The programmes presented so far have been "Mein Baby" ("Baby Mine") and Robert Misch's farcical comedy, "Das Prinzchen," and next week we are to be favoured with performances of Arthur Schnitzler's "Liebelei" and "Unsere Kate," or, say, charming "Cousin Kate." I had already seen "Das Prinzchen," but had no idea what could be made of this witty, merry play, until the interpretation of same by the Ensemble in question. It was a uniformly artistic and thoroughly enjoyable performance, every attention being paid to the minor details, whilst the leading incidents were brought duly forward, but with delicacy and without degenerating into coarseness or exaggeration. The warmest praise falls to the share of Elisabeth Wilke, Matthias Claudius, and Edmund Heidtmann; whilst a no less favourable mention must be made of Helene Gorell, Emil Walmann, and Frank Harold. Thanks, indeed, are to be tendered to Impresario Schürmann for the artistic pleasure afforded us.

A theatrical contest is now in progress between "Het Tooneel" ("The Stage"), under Manager Willem Royaards, and the Dutch Dramatic Co. of Amsterdam, under Managers Herman Heyermans and Eduard Verkade, the object under contest being the posthumous work of the great Russian Tolstoi, entitled "Het levende tyk," in the Dutch version. Manager Royaards has produced "Het levende tyk" ("The living corpse") in Amsterdam, announcing his production as the only authorised one, and almost simultaneously the rival company followed suit, that is to say, that a play bearing the same title was put on by Messrs. Heyermans and Verkade, with an explanatory phrase that it was a condensed version of Tolstoi's work in its original form. Of course, there has been a lively controversy as to the respective merits of both productions, and in particular as to the interpretation of the leading part of Fedor Protessow, which is impersonated by Manager Royaards in the cast of "Het Tooneel"; whilst Louis Bouwmeester has been specially engaged by Messrs. Heyermans and Verkade for the identical rôle. "Het levende tyk" is billed this week at the Grand by Manager Royaards on an "off night," and the rival company will doubtless also be forthcoming with that attraction ere long, so that the curiosity of the public is quite on the "qui vive."

Active as always, Impresario De Haan has given us a taste of the new German operetta, "Autoliebchen" on an "off night" at the Grand, the company being the Wiener Operette, under Messrs. Braun and Karl Meister. "Autoliebchen" is much inferior to "The Chaste Susan" score, also of Jean Gilbert, the libretto being besides decidedly weak, but there are some farcical scenes of the very pronounced sort, and some of the ditties are tuneful and taking. The duets and dances between Martha Graf and Karel caught the public's fancy and had to be repeated.

Manager Van Eysden announces a new drama "Bjerg-Eyvind," from the Danish of Sigurjonsson, for speedy production.

We are again in expectation of the "Rotterdammer Maifestspiele," under the capable organisation of Director Julius Otto, so well and so favourably known on former occasions. "Der Ring der Niebelungen" will be given, and the performances are to be commemorative ones of Wagner's centenary.

## AMERICAN AMUSEMENTS.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, April 16.—"Rosedale," with a cast of prominent players, is the the current attraction at the Lyric Theatre. This is a very interesting revival, and the performances have been well attended. Written and produced by Lester Wallack in 1863, "Rosedale" was numbered among the old-time plays which are considered to be so hopelessly out-of-date that to present-day audience they are a matter of hearsay and can be nothing more. But hearsay makes us curious, and curiosity is doubtless an important factor in the success of this revival. Moreover, our critical and sophisticated playgoers lend a tolerant ear to the numerous soliloquies, long speeches and asides when they are uttered by players whose personal popularity is great. Apart from these considerations, however, "Rosedale" is an excellent play of its kind, and it is quite easy to understand why it enjoyed so much popularity in days gone by. It seems to have flourished only on American soil, as there appears to be no record of its having run for any length of time in England, but its scenes and characters are English to the core.

It was nearly twenty years since "Rosedale" had been acted in New York. Mr. William A. Brady is responsible for the present revival, and, thanks to his efforts, it is well worth seeing, the play being handsomely mounted and admirably acted all round. The story of "Rosedale" deals with the experiences of Lady Florence May and her young son, Sir Arthur May. Colonel Cavendish May, seeking to divest them of their fortune for his own use, conspires with Miles McKenna, a gipsy, to kidnap the child. McKenna abducts the boy, but Elliot Grey, an officer in the Lancers, in love with Rosa Leigh, whose brother, in turn, is in love with Lady May, finds the boy and restores him to his mother. The principals in the cast are Messrs. Charles Cherry, Frank Gillmore, John Glendinning, Robert Warwick, and Leslie Kenyon; Misses Elsie Ferguson, Jobyna Howland, Alice Fischer, and Della Fox.

"The Lady from Oklahoma," a comedy in three acts, by Elizabeth Jordan, was produced at the Forty-eighth-street Theatre on the 2nd inst., by Jessie Bonstelle, who also appeared in the title-rôle. The lady who wrote this play is the editor of "Harper's Bazaar." It is said to be her first experience in playwriting, and while the play has not escaped criticism it is conceded that some of the scenes are very cleverly done. The plot reminds one of "The Governor's Lady" and also of "Years of Discretion," although Miss Jordan's play was written at an earlier date, it is said, than either of these two. The second act is laid in a modern "beauty parlour," and is exceedingly funny, mere man being enabled to witness some of the tortures women undergo in order to be made "beautiful." In this scene some secrets of the toilet are revealed in a mirth-provoking manner. The central figure of the play is Mrs. Joel Dixon, wife of the Senator from Oklahoma, who is quite a power in national politics, and numbers among his many friends a Mrs. Herbert Gordon, a lobbyist, and a fashionable and clever woman. Mrs. Gordon has fascinated the Senator, and Mrs. Dixon comes to the conclusion that heroic measures are necessary if she is to retain her husband's affection. Being a "homely" and uncultured little person, she places herself in the hands of Ruth Henrick, the editor of a woman's magazine, who, in turn, hands her over to the tender mercies of dressmakers, expert beautifiers, and teachers. The result is that she saves her husband from the other woman, incidentally exposing a piece of political trickery which threatened to ruin the Senator. Miss Bonstelle made a genuine hit as Mrs. Dixon; and Mr. William K. Harcourt was an excellent Senator; the other rôles being in good hands.

Miss Grace George, in reviving Sardou's "Divorçons" at the Playhouse, has renewed the success she scored as Cyprienne six years ago at Wallack's Theatre. The husband of the sprightly Mme. des Prunelles was then played by Frank Worthing, whose death in 1910 was a distinct loss to the American stage. Mr. William Courtleigh has this rôle in the present revival, and Mr. Frank Reicher's impersonation of Joseph, the head waiter, is a good example of his versatility. The representation, as a whole, is praiseworthy.

"The Purple Road," an operatic romance, in two acts and an epilogue, was produced at the Liberty Theatre on the 7th inst. The music was composed by Heinrich Reinhardt and William Frederick Peters, while the book and lyrics were written by Fred de Gresac and William Cary Duncan. The central figure of the operetta is Napoleon, the story being woven about the love of the Emperor for an Austrian peasant girl named Wanda. He meets her in the village of Schönbrunn, and poses as a captain in the French army. When she goes to Paris she learns that her lover is the great Napoleon. Although she is broken-hearted she reveals to the Emperor a plot against his life and saves him. Even after he is banished to St. Helena she continues to love him. The epilogue shows us the place of exile, the period being 1821. There is a beautiful picture of a harvest field, with the labourers gathering the grain. Napoleon is dying in a cottage. All have deserted him. Down a rocky defile comes Wanda, carrying a bouquet of wild flowers. An old peasant directs her to the cottage, but fears she is too late. The flowers slip from her hand and as she sadly wends her way through the harvest field the curtain falls. Miss Valli Valli won the principal honours as Wanda, singing and acting the part most charmingly. Mr. Harrison Brockbank scored an unqualified success as Napoleon, which in this instance is a singing rôle. His make-up was good, and he played the part exceedingly well. Miss Eva Fallon made an agreeable impression as a village belle named Kathi and danced delightfully with Mr. Harold H. Forde, who appeared in the comedy rôle of Pappi. Mrs Janet Beecher, as Josephine; Miss Harriet Burt, as the Duchess of Dantzic; Mr. Edward Martindel, as Talleyrand; Mr. W. J. Ferguson, as Fouché; and Miss Elita Proctor Otis, as the Princess Lugano, deserve praise for their impersonations. The music was enjoyable, and the opera was tastefully mounted and costumed.

Miss Lillian Russell is about to fulfil a vaudeville engagement at the Colonial Theatre. She will sing selections from the operettas in which she has appeared, and will also give a short talk illustrated by Kinemacolor pictures.

Thomas Q. Seabrooke, the well-known comedian, whose biggest success was scored in "The Isle of Champagne" about twenty years ago, died of pneumonia, after a brief illness, in Chicago, on the 3rd inst. He was married for the third time only a few weeks ago, and was about to appear with his wife at the vaudeville theatres. It was reported that he had just inherited a legacy of $150,000. He was in his fifty-third year.

Miss Marie Scharning has played the part of 'Arriet from the Borough, in "The Workgirl," at the New Middlesex instead of Miss Banks as mentioned.


*To All Whom it may Concern.*

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## ARTISTES' PRESS ALBUM.

*This column is placed at the disposal of artistes who desire to give added publicity to the opinions passed by the Press upon their acts. Particulars of insertion may be obtained on application to the Advertisement Manager.*

MR. REG. WENTWORTH AT THE HIPPODROME, BURY.

Reginald Wentworth, described as the immaculate light comedy artiste, gives a refined and artistic turn representing the modern dandy. His songs and choruses are very catchy. Wentworth has great possibilities, and should be successful in the line he has chosen.—"The Times," Wednesday, April 16, 1913.

THE L.C.C. AND AMUSEMENTS.

The weekly meeting of the London County Council was held on Tuesday at the County Hall, Spring-gardens, Mr. Cyril Cobb (chairman) presiding.

STRAND WIDENING AND THE TIVOLI.

The adjourned report of the Improvements Committee with reference to the proposed widening of the Strand between Adam-street and Durham House-street again came before the Council.

The suggestion for the improvement arose in connection with a proposal to execute certain structural alterations to the Tivoli, and it was desired, if possible, to take advantage of the opportunity thus afforded of effecting a street widening The width of the Strand at the part in question varies from 53 feet to about 48 feet, the latter width being the narrowest in the thoroughfare. The proposal is in accordance with the Council's general policy of widening, or co-operating in widening the Strand, as favourable opportunities occur.

The Tivoli Music Hall Co., which is the principal party affected by the scheme, has pressed for a definite resolution of the Council to ensure that subject to the Council obtaining any necessary Parliamentary powers, the proposed arrangements will be carried into effect with the utmost expedition. The company has also intimated that unless the Council so resolves, the company may be compelled to proceed with the scheme of alterations previously proposed.

A cartoon plan of the improvement, the cost of which is estimated at £156,000, was hung in the Council chamber. It is anticipated that the Westminster City Council will contribute one-sixth of the net cost.

The Committee's recommendation was to the effect that the proposed widening under the powers conferred by the Metropolis Local Management Acts, 1855 and 1862, and now being sought in the L.C.C. (Tramways and Improvements) Bill, 1913, be undertaken as soon as the Council has approved the necessary estimate and voted the necessary expenditure therefor; and that the estimate of £156,000 be approved.

The motion before the Council that the report be received was agreed to without discussion.

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Miss Lillian Barnes and Dave Lee are producing on Monday a new musical comedy sketch, entitled "After the Production," by that well-known author and composer, Bert Lee. The sketch, we are told, is well supplied with comedy and vocal numbers, and should prove a winner.

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Professional and private friends will learn with regret that Mr. Arthur Trussell, the popular assistant-manager of the Manchester Hippodrome, has resigned his position at the house where he has done valuable service since he left Hackney four years ago.

## FRANK RUBENS'S ACADEMY OF DANCING.

Mr. Frank Rubens, the rising young Theatrical, Variety, and Concert Agent, whose offices were previously at 20, Cranbourn-street, has, in consequence of the increase of his business, now removed to larger offices at 23, Neal-street, Long Acre, W.C., where he has added to his enterprises by opening an Academy of Dancing and Singing. Mr. Rubens informed an "Era" representative that he had been fortunate in securing the expert services of Signor Victor Chiado, of the Conservatoire La Scala Theatre, Milan, as Ballet Master; and the highest class of Classical and International dancing will be taught at the Academy.

The Rehearsal room (which is also utilised for preparing productions and as a dancing room) is a very spacious apartment, and well adapted for the above purposes. It is the intention of Mr. Rubens to afford every artiste a hearing: nobody will be refused an audition.

Dancers are invited to bring along their practice dresses and ballet shoes, and dance to Signor Chiado. Vocalists will be heard personally. By the adoption of these methods Mr. Rubens has, up to the present, secured a "Book" of first-rate artistes (Vaudeville, Vocalists, and Dancers) of gratifying dimensions; and, as will be appreciated, the valuable time of Managers will not be wasted by interviewing useless people. The

*Photo by Hana.*

MR. FRANK RUBENS.

Singing Masters and Voice Producers of the Academy are Mr. Herbert Deighton and Mr. Frederick Godley, who teach the Italian method.

The career of Signor Victor Chiado is an interesting one. He was born in Turin, and, after finishing a lengthy association at The Conservatoire La Scala Theatre, Milan, first as pupil and then as Teacher of the art of Dancing (which it requires nearly half of one's life to learn perfectly), he made two voyages round the world, as principal Dancer and Ballet Master. He was for several years Ballet Master at the famous Metropolitan Opera House, New York, where for several seasons the highest class of artistes, such as Calvé, Melba, Patti, De Reszke, and other Covent Garden celebrities were engaged. Signor Chiado was for several years Ballet Master with the Kiralfy Brothers, the well-known impresarios, namely, for "Venice in London," "Constantinople," etc., at Olympia. He also produced "America" in Chicago, under Messrs. Abbey and Grau, and likewise French Opera in the States.

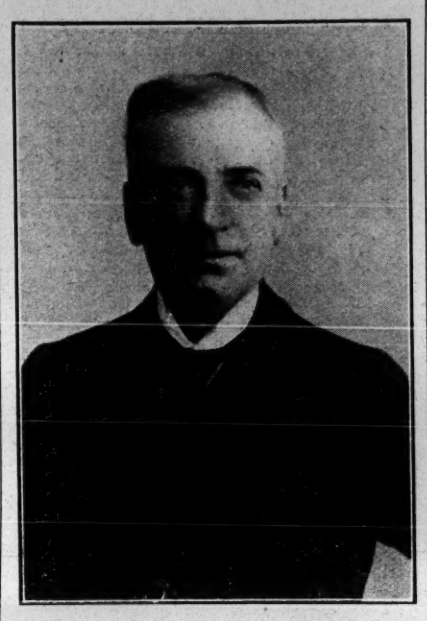

*Photo by Hana.*

SIGNOR VICTOR CHIADO.

He was five years Ballet Master with Mr. John Tiller, in all his best productions, having produced "Dresden China" in Blackpool, "In Japan," "King Dollar," in Berlin, Vienna, Copenhagen, etc. He was also Ballet Master at the Alhambra Theatre, Columbia, and Chatelet Theatres in Paris, etc., etc; and in a similar capacity at the Winter Garden, Berlin, Opera House, Vienna, and in New Orleans.

While in England Signor Chiado arranged the Ballets for several pantomimes for Messrs. Howard and Wyndham at the Princess', Manchester, the Royal, Glasgow, Tyne Theatre, Newcastle, and the Royal, Edinburgh. In London he produced at the Prince of Wales' Theatre "Biarritz," "The White Silk Dress," and "The Gay Parisienne" at the Duke of York's Theatre, and also "La Poupée," both in London and Paris. In these productions, such well-known and popular artistes as Ada Reeve, Kitty Loftus, and Arthur Roberts appeared as principals.

It is interesting to record that while in Constantinople with a French Opera Company, Signor Chiado had the honour of dancing several times before His late Majesty Abdul Hamid, and also of teaching dancing to several of the Sultan's princesses and harem favourites—and with the somewhat disconcerting conditions prevailing of being under the surveillance of armed guards.

Having the advantage of the services of a colleague with such a record as that possessed by Signor Chiado, Mr. Rubens (whose own activities include productions for that rising composer, Mr. Stephen R. Philpot, and the organisation of Mr. George Carney's Wedgwood Classics), the young agent's new enterprise would seem to be assured of every prosperity.

It may be mentioned that, through Mr. Rubens, Signor Chiado undertakes the production of ballets, operas, musical comedies, and sketches, and amongst other matters at present engaging their attention are the Novelty Dances for Mr. Anthony Ellis, whose productions "Hello, Exchange!" at the London Pavilion, and "Fancy Free" and "The Daring of Diane" at the Tivoli, met with such well-deserved success.

## MUSIC HALL FAVOURITES.

MISS VERA SYLVIA.

A very charming little lady is Miss Vera Sylvia, the clever child danseuse, who has recently achieved success as one of "The Three Talents" in their speciality musical and dancing act, "After the Ball," which is due at the Holborn Empire on Monday next. "The Era" representative recently had the privilege at her home at Barnes of a chat with Vera, who was assisted for the occasion by her mother and grandmother, and learned some interesting facts of her career.

MISS VERA SYLVIA.

She is a bright and happy little lady of some fourteen summers, tall and well built for her age, with lovely roguish eyes, and pretty fair curls. Born in South Africa, she came to England at the early age of two. Her mother tells how, when quite a baby, she was always very fond of, and fascinated by, snakes, and those who have seen her famous "Salome" dance can readily understand this. She is an accomplished little horse-rider, bare back and otherwise, and has always exhibited quite a fearless nature.

From quite an early age, too, it was discovered that little Vera had more than ordinary abilities with regard to "tripping the light fantastic," and Miss Constance Thelwall, a pupil of Mr. John D'Auban (the well-known "maitre de ballet" of Drury Lane, who himself has expressed in the highest terms his appreciation of Vera's dancing), was two years ago engaged to train her. The natural abilities as an exponent of the terpsichorean art, which she so early exhibited, have, with this excellent training, been so improved that she is to-day one of the cleverest child danseuses in the country.

## VARIETY LAW.

A COMEDIAN'S MOTOR-CAR.

Harry Champion, the well-known comedian, was defendant in an action brought before Judge Harington and a jury at Wandsworth County Court, for £50 damages for personal injuries, by Hurbin Blake, a Battersea greengrocer.

Plaintiff stated that last September he was proceeding along Wandsworth-road with a pony and van, when the defendant's motor-car came along and knocked him flying. At first the motor-car was travelling on its proper side, but suddenly swerved right over to the wrong side. The next thing plaintiff remembered was finding himself in the doctor's surgery. He was laid up for thirteen weeks.

Harry Champion, who in private life is Mr. W. H. Crump, said that he was being driven by his son to the Grand Palace, Clapham Junction. He had done a turn at the Holborn Empire and was proceeding to the Grand Palace to do two turns, before returning to the Holborn Empire. He was in no hurry, and, as a matter of fact, although the accident delayed him half an hour, he reached the music hall too early.

Defendant's son said that as he approached Union-road a van suddenly appeared in front of him, about five yards away. Witness endeavoured to swerve into Stewart's-road to avoid an accident, but the car skidded.

A policeman stated that he saw the car, a red one, travelling at about twenty miles an hour. He expressed surprise when Mr. Hastings, for the defence, pointed out that the colour of the car was not red, but yellow.

The jury found for the plaintiff for the amount claimed.

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Mr. Eric Fielding's new company, the So and So's, concluded a successful week on Saturday last at Mr. Harry Leslie's popular Pavilion, Rusholme, Manchester. Miss Maude Phillips, contralto vocalist, has a good voice, her song-scena, "Nell Gwynne," being particularly effective. A burlesque on "Excelsior" by Mr. Lawrence Turney and Mr. Winsley Russell was a big success. Some pleasing items were given by Miss Ethel Beech, comedienne and dancer; Mr. Stuart Fraser, baritone; and Mr. Eric Fielding, humorist; whilst Miss Alice Travers was highly successful at the piano. This week the So and So's are at Hoylake, and Mr. D'Arcy Clayton and his "Gipsies and Jester" combination hold the boards. Next week Mr. Robert Carr and his Georgians.


*SOMETHING NEW.*

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## BOOKING MANAGER'S ACTION.

CHARLES F. REED v. L.T.V.

In the King's Bench Division on Monday, before Mr. Justice Coleridge and a special jury, Mr. Charles Francis Reed, of Brixton, sued the London Theatres of Varieties (Limited) for damages for alleged breach of contract, or, alternatively, for damages for wrongful dismissal. Plaintiff alleged that he was engaged in January, 1911, as booking manager for the company's halls except the Palladium, by Mr. Walter Gibbons, for a period of five years at a salary of £700, rising to £750, the contract at the end of the five years to be terminable on six months' notice. In September last plaintiff was dismissed by Mr. Charles Gulliver, who then occupied the position of managing-director of the company. The defendants denied that the contract with plaintiff was entered into with the knowledge of the company, and, alternatively, that the company was justified in dismissing him.

Mr. Marshall Hall, K.C., and Mr. R. Harker (instructed by Messrs. J. B. and G. S. Biernstein) appeared for plaintiff; and Mr. Shearman, K.C., and Mr. Schiller (instructed by Messrs. Amery, Parkes, and Co.) were for defendants.

Mr. Marshall Hall, in opening the case, said one of the charges made against plaintiff was that he was in the habit of taking secret commissions from the artistes whom he booked, and that, therefore, defendants were justified in dismissing him. The defendants gave the names of Mr. Henderson (the husband of Evelyn Beresford, a music-hall artiste), and Mr. Arthur Pearl (playing as "Whistler"), as persons from whom plaintiff had demanded and received money for booking engagements.

The plaintiff, giving evidence, said he had been in the variety agency business for twenty-two years. He first entered into an engagement with Mr. Gibbons in 1906. In 1908 Mr. Gibbons sold his music halls to the London Theatre of Varieties Company, and plaintiff became the servant of the company. In the beginning of 1911 plaintiff thought of going to Australia, but Mr. Gibbons persuaded him to remain, and gave him a contract of engagement for five years as booking manager for the company's halls, with the exception of the Palladium, at a salary of £700 a year, rising to £750 at the end of the first six months.

Mr. Shearman, interrupting, explained that his contention was that the agreement never came before the directors of the company.

Plaintiff, continuing his evidence, said he received a letter of dismissal from Mr. Charles Gulliver, managing-director of the company, on Sept. 23, 1912, while he was at lunch with Mr. Gibbons. There was no truth in the suggestion that he had been told by Mr. Gulliver to hold no communication with Mr. Gibbons, and he denied that he had demanded or received any consideration for giving contracts to artistes.

With regard to the Pearl charge the plaintiff explained that his wife, Miss Flora Cromer, a variety "star" artiste, lent Pearl a sum of money when he was out of an engagement. Subsequently, when Pearl got an engagement, he repaid this sum by postal orders.

Cross-examined by Mr. Shearman, plaintiff emphatically denied that he received any illicit commission from any artiste for any consideration whatever. In January, 1911, when plaintiff thought of going to Australia, Mr. Gibbons gave him the contract in dispute, but he did not know if it was laid before the directors of the company. After Mr. Gulliver became managing-director of the company he admitted the contract. It was not the case that Mr. Gibbons told plaintiff that he meant to "out" Mr. Gulliver and come back to his place in the music-hall world. Mr. Gulliver never told witness that he must hold no communication with Mr. Gibbons.

Plaintiff also denied that he had received any sums from Mr. Henderson, as agent for his wife, Miss Evelyn Beresford, either for allowing Miss Beresford to employ an understudy or for giving her engagements. Though Mr. Pearl in a letter referred to the loan by plaintiff's wife as a "myth," it was, nevertheless, true that a sum of £2 was given him. The amounts repaid by Mr. Pearl came to £1 18s., but plaintiff denied that Mr. Pearl sent postal orders for sums representing a commission on engagements plaintiff gave him. Plaintiff further denied that he systematically refused to engage artistes through certain agents.

Mr. Walter Gibbons stated in the witness-box that he made the contract with Mr. Reed on behalf of the London Theatres of Varieties Company. He had made contracts with people for hundreds of thousands of pounds, and he had never had his signature questioned before. Though there had since been litigation in connection with his fees as a director of the company, at the time he left he was on the most friendly terms with everyone in the profession.

Before the evidence was resumed yesterday, Mr. Shearman, K.C. (for the defendants), said his witnesses were receiving threatening postcards, but he did not wish to suggest that they came from the other side. He thought he ought to mention it before starting the case.

His Lordship: It will not stop the calm investigation of the matter.

Mr. Walter Gibbons, giving evidence for Mr. Reed, admitted in cross-examination that the contract appointing Mr. Reed booking manager at £750 a year for five years was not brought before the board of directors immediately.

"I have made contracts covering hundreds of thousands of pounds (£10,000 at a time) time after time," said Mr. Gibbons, who added that he had no doubt that Mr. Reed's contract was brought before the board in due time.

Is it not a serious matter to engage a booking manager for five years certain?—I should say it's a very necessary thing. When the contract was made Mr. Gulliver knew of it.

Was Mr. Gulliver at that time secretary of the company?—Yes, and the directors at that time were Mr. Peak, Mr. George Dance, and myself.

Mrs. Florence Reed, the plaintiff's wife (known professionally as Flora Cromer), gave evidence regarding transactions between Arthur Pearl, the plaintiff, and herself. Pearl on one occasion called at her house, and sang over some songs, and one song she purchased.

Mr. R. Harker (junior counsel for the plaintiff): What was the name of that song?—The Witness: "If you only had tuppence in the world." (Laughter.)

You bought that song?—Yes. I paid two guineas for it.

The witness stated that she had lent Pearl £2, and he had paid back sums of 8s., 10s., and £1. She denied that Pearl had given her the song "If you only had tuppence in the world" as a wedding present.

Cross-examined by Mr. Shearman, the witness said she did not know about her husband giving Pearl an engagement at £5 a week at the time the 10s. was paid back.

Mr. Shearman: What is the usual commission paid to an agent? Is it not 10 per cent., £1 on £10?—The Witness: Yes.

Mrs. Reed said that on the Tuesday night after her husband was dismissed he was refused entry to the Holborn Empire, where he was performing. He had previously had the entry of all defendant's theatres.

This closed the case for the plaintiff.

For the defence, Mr. Shearman argued that there was nothing in Mr. Gibbons's agreement authorising him to enter into contracts for five years (such as he made with Mr. Reed) without the sanction of the board.

Mr. Shearman went on to say that the allegation against Mr. Reed that he had been guilty of systematic "greasing" (the slang term in the theatrical profession for bribery) justified the company in instantly dismissing him.

Stories of payments of sums of £3 10s. and £5 to Mr. Reed for permission for "Evelyn Beresford" to break exclusive contracts by playing at halls other than those of defendants, were told by Samuel Henry Henderson, husband of "Evelyn Beresford."

Mr. S. H. Henderson, who described himself as a West India merchant, as well as theatrical agent for his wife, Miss Evelyn Beresford, also told of payments for permission for his wife to employ understudies.

On Wednesday, Mr. Arthur Pearl, music hall artiste, for the defence, deposed that during March, 1910, he went to the plaintiff's house at Brixton and saw the plaintiff and his wife, whose stage name was Miss Flora Cromer. The visit was at the plaintiff's invitation, and with reference to a song which the witness had written. The song was found suitable, and the witness gave it to Miss Cromer and her husband as a wedding present. The plaintiff, said the witness, was "the best fellow in the world," and gave him a whisky and soda and also a cigar. (Laughter.) He denied that he was paid two guineas for the song. He gave the plaintiff the assignment of the song, as it would have been of no value without it.

The witness, in further evidence, said that he was given an engagement by the plaintiff at the Willesden Hippodrome at £5 a week. The plaintiff suggested that the witness should pay him a commission, and the witness replied: "You are not an agent." The plaintiff said: "Then send it to me as a present." He sent the plaintiff 10s., which was 10 per cent. on the engagement. There was no truth in the suggestion that the 10s. was in reduction of a loan. He had never had a penny from Mr. or Mrs. Reed.

Mr. Harry Thurston, music hall comedian, said that he was the business agent for Miss Millie Payne, a music hall artiste. One day when he met the plaintiff the witness asked why Miss Payne was not booked with the defendant company. The plaintiff said that there was no reason for the witness to go round to agents—he could come and book direct. The plaintiff added: "You need not be stingy about a £10 note. If you are going to be stingy Miss Millie Payne will never play with the London Theatre of Varieties as long as I am there."

EVIDENCE OF MANAGERS.

Mr. J. M. Hart, manager of the Holborn Empire, one of the defendant's halls, said he was requested by the plaintiff to report that Miss Cromer was worth £25 a week. The witness compromised by saying from £20 to £25. He did this because the plaintiff was then in a position to make things uncomfortable for the witness and other managers if they did not agree with him.

Mr. F. C. Cockerell, manager of the Grand Palace, Clapham Junction, gave similar evidence. After putting £25 in the report he told Mr. Gulliver of the incident.

Evidence was given by several variety agents that they had difficulty in getting interviews with Mr. Reed in order to book engagements.

Mr. Charles Gulliver, the present managing-director of the defendant company, said that he succeeded Mr. Walter Gibbons. During January, 1911, Mr. Gibbons told him that he had given the plaintiff a rise, but that there was no contract.

After a discussion between counsel as to Mr. Gibbons' power to give a contract, Mr. Justice Coleridge said that he must hold that Mr. Gibbons had a right to give the contract, and the only question which could arise was whether or not the term of five years was a reasonable exercise of the powers given to Mr. Gibbons. That was for the jury to say.

Cross-examined by Mr. Marshall Hall, the witness denied that he had tried to get Mr. Gibbons off the board of the company. On one occasion Mr. Gibbons asked the witness if he had made that remark, and the witness replied that he had. Mr. Gibbons asked the reason, and they talked the matter over for two hours in a friendly manner, and Mr. Gibbons decided that it was in his own interest to adopt a line of policy which the witness suggested. After that they agreed to work together.

Why did you dismiss Mr. Reed in such a summary manner?—Because I found that I could not trust him.

What was it that you so suddenly discovered that was of such momentous importance that you could not wait to go back to your office, but must write the letter of dismissal at the Motor Club?—The same answer applies.

Because you saw him lunching with Mr. Gibbons?—That was the culminating point.

What was the culminating point?—A man cannot serve two masters. Mr. Reed was employed by the defendants. He was doing things I had told him not to do, and which he had agreed not to do. He was asked not to meet Mr. Gibbons, because at that time Mr. Gibbons had threatened to start actions against me and the company. I told him myself not to see Mr. Gibbons, and when I went to the club and saw Mr. Reed and Mr. Gibbons together I said: "Now I can doubt no longer that you do not deserve any trust."

Is it not the case that you discharged Mr. Reed because he was holding communication with Mr. Gibbons and afterwards endeavoured to find a case for justification?—No.

Was not Mr. Gibbons practically the company?—He held half the ordinary shares.

Mr. Shearman (re-examining): Was Mr. Gibbons bought out of the company or did he sell out?—He was bought out. He was a willing seller, having fixed his own price. He was paid £40,000 with the condition that he would not go back to the business. Mr. Marshall Hall (interposing): Half that sum went back into the company as a loan.

The Witness: For which Mr. Gibbons received good security.

Mr. Harry Masters, formerly booking-manager for the defendants, said that he heard that Mr. Reed had been given a contract by Mr. Gibbons. He questioned Mr. Gibbons, and the witness was told that no contract was given.

Recalled, Mr. Gibbons said there was no truth in the statement that he denied having made a contract with Mr. Reed either to Mr. Gulliver or Mr. Masters. He told Mr. Gulliver of the contract on the day after it was signed, and the witness felt confident that he brought the facts of the contract before the board.

On Thursday his Lordship, summing up, said he would ask the jury to say whether the contract made by Mr. Gibbons with plaintiff was brought before the Board of Directors of the company in a way in which they could consider its terms. It seemed a little doubtful, and if the jury thought that it had not, he would ask them to say whether a contract for five years was a reasonable period for one in the position of Mr. Gibbons to arrange. With regard to justification of the dismissal there could not be the least doubt that if any one of the charges alleged against plaintiff was true—that he had taken commissions for engaging artistes, or only permitted artistes to break contracts if they paid him, or declined to engage artistes through agents who did not pay him a commission—it would be misconduct.

The questions left by his Lordship to the jury were answered as follows:—

Was plaintiff guilty of misconduct justifying dismissal? No.

Did defendants know and approve of plaintiff's contract?—No.

If they did not know, was the contract with plaintiff for five years a reasonable period?—Yes.

What was a reasonable notice to which plaintiff was entitled?—No answer necessary.

What damages?—£750.

His Lordship, on these findings, entered judgment for plaintiff for £750 damages and costs, and granted a stay of execution on the usual terms.

17th April, 1913.

C. ALIAS, LIMITED,

*v.*

THE ALHAMBRA COMPANY, LIMITED.

We have had so many inquiries that we think it advisable to publish a copy of the Judgment in our favour, which is attached.

Yours faithfully,

C. ALIAS, LIMITED,

W. MITCHELHILL, *Secretary.*

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Filed 10th April, 1913.

1912. C. No. 2243.

IN THE HIGH COURT OF JUSTICE,
KING'S BENCH DIVISION.

*Between* C. ALIAS, LIMITED, *Plaintiffs,*

AND

THE ALHAMBRA COMPANY, LIMITED, *Defendants.*

IN PURSUANCE of the Order of Master Bonner, dated the 19th day of February, the whole of this Cause has been tried before me, and by consent of the parties I hereby direct that Judgment be entered for the Plaintiffs on the Counterclaim with costs.

AND I FURTHER DIRECT that the £1,000 paid into Court by the Defendants under the order dated the 6th of September, 1912, be paid out to the Plaintiffs, and I further direct that the stay of execution on the Judgment dated the 10th of September, 1912, be removed as to the sum of £200 forthwith, and as to the balance seven days from this date. All imputations made against the Plaintiffs by the Defendants are withdrawn.

Dated this 10th day of April, 1913.

EDWARD POLLOCK,

*Official Referee.*

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*I certify this to be a true copy of the Judgment in this action.*

BERTIE J. BROWNE,

*Solicitor for C. Alias, Limited, the Plaintiffs.*

## New Patents.

This list is specially compiled for "The Era" by Messrs. Rayner and Co., registered patent agents, 37, Chancery-lane, London, from whom all information relating to patents, designs, trade marks, etc., can be obtained gratuitously.

LATEST PATENT APPLICATIONS.

8711.—Eugen Oberlander, Paul Kazvinczky, and Isak Gross. Electric apparatus for moving advertisements. April 14, 1913.

8811.—Edward Amyes. Amusement apparatus. April 15, 1913.

8869.—Harry Livingston Bowdoin. Theatrical apparatus. April 15, 1913.

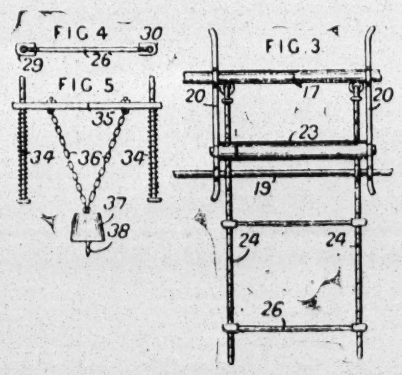
9277.—Edward Alfred Graham. Ticket-producing and delivering apparatus. April 19, 1913.

SPECIFICATIONS PUBLISHED THIS WEEK.

3265.—Schmolders. Dress-protecting devices, particularly at dances.

LATEST PUBLISHED ABSTRACT.

"FIRE-ESCAPES" (89).—Relates to a fire-escape apparatus attached to a building, of the kind in which one or more flexible ladders are normally wound upon one or more horizontal shafts, which are rotated by means of a vertical shaft and bevel-gear in order to raise and lower the ladders. Guide-bars 20, Fig. 3, are mounted on the horizontal shaft 17 and on a horizontal guide-bar 19, and the ladder 24 pases between the bar 19 and a roller 23, its lower end being provided with a vertically-sliding cross-bar 35, Fig. 5, which is supported on springs 34, and is provided with a weight 37 having an anchoring-hook 38. The ends of the cross-bar 35 engage the guide-bars 20 when the ladder is in its raised position. The ends of the rungs 26 are oppositely screw-threaded to engage couplings 29, 30, Fig. 4, and the ends of the rungs frictionally engage the sides of the ladder. The vertical operating-shaft is formed in sections connected by couplings. Two or more ladders of various lengths may be operated by one vertical shaft in such a way that they reach the ground simultaneously.




Printed copies of the published specification can be obtained from Messrs. Rayner and Co. at the price of 1s.

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Mr. Alfred Carpenter, musical director for Messrs. Howard and Wyndham, at Glasgow, has entered the ranks of those who write and compose our pantomime ballads. A typical example of the sort of song built to suit a principal boy is his "My heart is ever true," just published by Feldman, of London. It is happily scored, and threatens to be heard on the piano organs ere many months have passed. Mr. Carpenter has composed quite a number of two-steps, etc., notably "Glasgow bells" and "The boomerang," but the latest essay as song-writer and composer, too, is a venture in a new field.

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There was a representative attendance at Buxton Gardens concert on Sunday night, for which occasion Mr. Fred Goddard had compiled a list of good things. Amongst these were the overture to "Ruy Blas" (Mendelssohn), a really fine selection from "The Bartered Bride" (Ponchielli), and a selection from Ed. German's "Henry VIII.," also items by Hulme, Eilenberg, etc. The singer was Mr. Louis Needham, tenor, who proved quite a success in Handel's "O Judas, may these noble views inspire" and "'Tis liberty" (from "Judas Maccabæus"); later Mr. Needham sang "The mountain lovers" (Squire), and responded in a capable way with an extra piece. Another keenly-enjoyed contribution was a violin solo by Mr. Conrad Ulfert, by desire, and a piece that was executed with splendid precision and technique, "Romance" (Svendsen). The Conductor was Mr. F. Goddard; Mr. G. F. Burgiss was the organist; and Mr. Reg. Burgiss accompanist.

## PROVINCIAL THEATRICALS.

(Continued from page 9).

**RAMSGATE.**

ROYAL PALACE THEATRE.—Sole L. & M., Mr. W. J. Attack.—This week (twice nightly): Signor Arvi, illusionist, in "The Great Arvi Mystery"; Alpho, ventriloquist; Chummie La Mara, comedienne; Foli and Francis, comedians; Will B. Willby, comedian; the Three Golliwogs, instrumentalists and vocalists; Isobelle Dorothy, child dancer; and Belle and Austin, in "The Fatal Rehearsal."

KING'S THEATRE.—M., Mr. R. Crow.—This week (twice nightly): The Royal Hungarian Midgets; and pictures.

MARINA THEATRE.—Sole L. & M., Mr. F. C. Dew; A. M., Mr. H. W. Harward.—This week (twice nightly): Mr. Hamilton Jackson's the Oysters, including Misses E. Naish, Violet Forrest, and Gertie Vavasour; Messrs. Arch. Bland; Geoff Hazell, and Hamilton Jackson.

**RAWTENSTALL.**

GRAND THEATRE.—L. & M., Mr. B. Pareezer; R. M., Mr. Archibald L. Pareezer.—This week: Mr. Maurice C. Lee's "Cinders on Skates" company. The artistes include: Miss Kittie Rafferty, Mr. Byron Douglas, Mr. Jack McLester, Mr. Jack Darby, Mr. Jack Francis, Miss F. Rafferty, Miss Helen Drew, Mr. Jackson Hylton, Miss Maidie West, Miss May Prescot, Miss Violet May, Miss Nora West, Miss Doris St. Ruth, Miss Jessie Macdonald, Miss Marie Lindsey, Miss Alice Venables, Miss Dolly Rafferty, Miss May Cowen, Miss Ivy Fisher, Miss Phyllis Jones, Miss Dora Lancaster, Miss Doris Potter, Miss Kathleen Fennymore, and Miss Ida Grafton. Specialities by the American Rag-time Ballet, Messrs. Darby and McLester, Miss Helen Drey, and Mr. A. A. Lennie.

ROYAL PAVILION.—P., Mr. Albert Wilkinson.—This week: Fields and Lewis, burlesque artistes; George Young, the blind musician and concertina expert; and pictures.

**READING.**

ROYAL COUNTY THEATRE.—P. & M., Messrs. Milton Bode and Edward Compton.—This week (twice nightly): Fred Karno's company, in "Wakes Week" and "Perkins, M.P."; also Leonie Dixon, comedienne; the Four Ormondes, in singing and dancing act; Dawe and Bell, in comedy; Fred Hastings, in "Outside the Novelette"; Maningoes, in equilibristic act; and Arthur Astill.

PALACE.—P., Reading Palace Theatre of Varieties, Ltd.; M. D., Mr. Walter T. Simmons; R. M., Mr. J. H. Hyslop; Mus. D., Mr. Fred Leake.—This week (twice nightly): The Ten Loonies; Evelyn Tyser, violinist; the Society Quartette; Elsie Roby, in burlesque; Dort and Leonard, acrobats; the Three Sisters Eston, in trapeze act; Mona Magnet, in songs and dances; Little Zola; and pictures.

**RHYL.**

PAVILION.—P., The Rhyl Urban District Council; M., Mr. J. W. Jones.—This week: Mr. James Haworth's company, the Gems, including Miss Gertrude Newson, soprano; Miss Dorothy Wills, contralto; Miss Helen Hart, soubrette; Mr. Reginald Wilson, baritone; Mr. Greatrex Newman, entertainer; Mr. Kennedy Allen, comedian; and Mr. James Haworth.

**ROCHDALE.**

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman Robinson.—This week (once nightly): "Diana of Dobson's." Cast includes: Messrs. Harold Anstruther, Andrew Money, P. G. Beale, A. C. Bute, and Misses Caroline Fenton, Maud Bracewell, Madge Severne, Elsie Stirling, Kitty Trevail, Evelyn Hall, Dorothy Mayhew, Katherine Harrington, and Cicely Oates. Next week: Alexander Marsh and company.

PALACE THEATRE.—Sole L., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—This week: Mr. Harry Bristow and Miss May Forde's company in "I Defy the World." The company includes: Mr. E. Holland Day, Mr. Harry Bristow, Mr. Fred Brown, Mr. Dudley Hoard, Mr. Charles Terry, Mr. Victor Howard, Mr. Alfred Rogers, Mrs. T. C. Chapman, Mr. Wm. Kingsley, Mr. Roy Cornish, Mr. George Heys, Mr. Frank Elliot, Mr. Albert Palmer, Mr. Jack Thompson, Mrs. Reggie Locknayne, Miss Marie Fry, Miss Gracie Hale, Miss Stephanie Pryde, Miss Mary Askew, Miss Ethel Dean, Miss Cissy Pope, and Miss Maud Tempest.

ROYAL HIPPODROME.—P., The Jackson Family, M., Mr. Jas. Jackson, sen.—This week: Ike and Will Scott, comedians; Gordon and Lassie, Scottish baritone, and pianist; Vine and Brewer, in a musical act; Hurl and Ford, comedians and dancers; Vera Caine, athletic girl; Geo. Ray, Scotch comedian; John Hare and company, in "Wrong 'Uns"; and pictures.

PRINGLE'S EMPIRE.—Sole L., Pringle's Picture Palaces, Ltd.; G. M., Mr. Ralph Pringle; R. M., Mr. Jas. Pringle.—This week: Eddie Wallser, burlesque comedian; Rousby and Rene, in "Fine Feathers"; and pictures.

**RUGBY.**

VINT'S ELECTRIC PALACE OF VARIETIES.—P., Mr. Leon Vint; G. M., Mr. Arthur Brogden.—This week: Cestria; Gladys and Alber; Brandt and James; and pictures.

**RUNCORN.**

PALACE.—P., The Palace (Runcorn), Ltd.; Sole Licensee and M. D., Mr. A. Smith; A. M., Mr. Douglas L. Watson.—This week: Daisy Dover, comedienne; Gertie Gascoyne and her Six Dapper Girls, in "On Parade"; Bish and Bish, comedy boxers; Hinsle, comedy illusionist, assisted by Miss Gertie Rees, dancer; the Vays, in sketch, "Life in the Slums"; Correa, assisted by La Criollita, in lariat and stock-whip act; and pictures.

PUBLIC HALL.—L., Messrs. Hamilton and Hughes.—This week (twice nightly): Lawrence Brough's company of comedians, in "Confusion"; the Oxfords, vocalists and dancers; Vera Winstay, vocalist; the Donnas Trio, equilibrists and gymnasts; and pictures.

**RUSHDEN.**

PALACE.—G. M., Mr. W. F. J. Hewitt; R. M., Mr. A. W. Thompson.—This week (once nightly), on Monday, Tuesday and Wednesday, Robert Macdonald's play, "The Dairymaids." The company includes: Miss Carrie Lacey, Mr. Mark Daly, Mr. Wallace Miles, Mr. Edward Lewis, Mr. J. W. Duval, Mr. St. Quaife, Mr. W. Whyte Wentworth, Mr. Edwin Doods, Miss Edie Martin, Miss Mabel Harley, Miss Phyllis Hughes, Miss Avis Graham, Miss Muriel Hynes, Miss Marie Burnard, Miss Mona Grey, Miss Gladys Godfrey, Miss Mabel Irene, Miss Olga Grey, Miss Cicely Munro, Miss Elsie Stedman, Miss Phyllis Desmond, Miss Lily Davis, Miss W. Felix-Pitt, Miss May Jeune, Miss Cissie Gray, Miss Verona Phyllis, Miss Empsie Bowman. On Thursday, Friday and Saturday (twice nightly): The Geo. French Troupe, cyclists; the Four Sydney Girls, in singing and dancing act; the Snow Family, skaters and pictures. Matinée, Saturday, 2.30.

**RYDE.**

THEATRE ROYAL.—Sole L., Messrs. Terry and Joe Wood; M., Mr. Terry Wood; Mus. D., Mr. E. Kerner.—This week (twice nightly): Macfadden and Zimmerman, in talking, singing and acrobatic dancing act; Johns and Dent, rag-time singers and dancers; and pictures.

**SALFORD.**

PRINCE OF WALES.—P. & M., Mr. E. B. Goulden.—This week (once nightly and Wednesday matinée, 2.30): Mr. Frederick Baugh presents "The Stepmother." Cast includes: Frank Beresford, Dorothy Milne, Trixie Southern, Frank Dennis, Fred de Vere, Clifford Marle, Dick Cruickshanks, May Emery, Cissie Clarke, George Fredericks, May Davis.

REGENT THEATRE OF VARIETIES, LTD.—M. D., Mr. W. Turner; G. M., Mr. Alan D. Dunbar; Mus. D., Mr. Sydney L. Hampton.—This week (twice nightly, and matinée Tuesday, at 2.30): George D'Albert, light comedian; the Birkenhead Family, juvenile singers and dancers; Mark Stuart, comedian; Oakes Duo, in "making a Man of Her"; Frederick Sylvester and company, hand balancers; the Lyons Trio of comedians; Beattie and Blanche, duettists; Rivers and Sullivan, in singing and dancing act; the Flying Julians, gymnasts; Tom and Marie Motramo, in musical comedy act.

OPERA HOUSE.—M. D., Mr. W. Turner; G. M., Mr. Alan D. Dunbar.—This week (twice nightly, and matinées Monday, Wednesday, and Saturday, at 2.30): Mr. Tom Sherlock, in illustrated songs; and pictures.

KING'S ELECTRIC THEATRE.—P., The United Electric Theatres (London), Ltd.; M., Mr. Joe Bardsley.—This week (twice nightly, and

matinées Monday, Thursday, and Saturday, at 2.30): Miss Agnes Hughes, soprano; and pictures.

HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Son; G. M., Mr. H. Winstanley.—This week (twice nightly): James Bell presents "The Idol of Paris." Cast includes: Annie Bell, Gordon Robey, C. O'Connor, T. Handley Parker, Alf Harvey, Frederick Carr, Alfred G. Raymond, Fred Wilby, P. Anderson, Edith Evans, Kitty Dillon.

**SEAHAM HARBOUR.**

ROYAL.—P., Mr. A. C. Harrison; M., Mr. Wallace Childs.—This week: The Two Chynes, in singing, dancing and contortion act; Tom Taylor, musical ploughboy; and pictures.

EMPIRE.—This week: The Zeenas, in comedy knockabout three-bar act; George Hyatt, juggling equilibrist; the Taylor Trio, coloured artistes; and pictures.

CO-OPERATIVE HALL.—L., Mr. C. Wilkinson; M., Mr. Joe Andy.—This week: King and Kingly, in comedy and musical act; and pictures.

**SHEERNESS.**

HIPPODROME.—Sole L., Mr. B. Pareezer; R. M., Mr. Hamilton Warden; Mus. D., Mr. Frank Hughes.—This week: Mr. and Mrs. Benge's company in "The Cowboy's Revenge." Specialities by Vayne and Hazel, Frank Masters, and the Hennessys.

**SHEFFIELD.**

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont.—The delightful combination of pleasing music, idyllic scenery, lovely dresses, and up-to-date smartness continues to keep up the popularity of "The Arcadians," and on Monday this attractive production was again received with enthusiasm. The well-known songs were encored, and the obvious humour of the piece was made the most of by the clever members of Mr. Robert Courtneidge's company. Mr. Dan Agar caused roars of laughter by his funny business and general alertness in the character of James Smith, alias Simplicitas; Mr. George Hestor, as Peter Doody, ably delineated the irresistible characteristics of the "always merry and bright" jockey; the pretty face, graceful deportment, and tuneful singing of Miss Margaret Swallow again charmed the Lyceum audience as the sweet Arcadian, Sombra; and other excellently played parts were Miss Nellie Taylor's Eileen Kavanagh (a delightful impersonation), Miss Nellie Kavanagh's Mrs. Smith, Miss Cecil O'Shea's Lady Barclay, Miss Rainforth's Lady Selwyn, Miss Marjorie Vallis's Lady Claremont, Miss Maudie Ray's Chrysea, Miss Mary Powell's Damœtas, Mr. H. N. Hancock's Jack Meadows, Mr. Reginald Harcourt's Percy Marsh, Mr. Robert Montgomery's Harry Desmond, Mr. T. A. Braidon's Sir George Paddock, Mr. Leslie's Time, Mr. R. Gascoyne's Bobby, Mr. J. Solly's Reggie, and Mr. W. Ryce's Timothy Marsh. Miss Hazel Alexander, Miss Edith Drayton, and Miss Renée Bagot were chic waitresses at the Arcadian Restaurant, and the ladies and gentlemen of the chorus did their work efficiently. Mr. Frank Seddon conducted. Next week: Mr. George Edwardes' company in "The Dancing Mistress."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; Asst. M., Mr. M. Mahoney.—The favourite drama, "A Girl's Temptation," by Mrs. T. Morton Powell, was again performed to a large audience on Monday. Miss Elizabeth Watkins repeated her graceful and emotional representation of the trials and temptations of the work-girl, Kate Stirling, and loyal services were rendered by Mr. Henry Stirling as Guy Warren, Mr. A. Vane as Mark Klaw, Mr. Charles Herbert as Basil Warren, Mr. W. H. Charles as Claud Glade, Mr. Edward Keith as Sammy Sniggles, Mr. Gerald Nolan as Geoffrey Stirling, Mr. Fred Mace as Jim Judd, Mr. William H. Grand as Isaacstein, Mr. Fred Misson as Hyram Pinch, Mr. Andrew Clarke as P.C. Loakly, Mr. J. A. Smith as Mr. Vane, Miss Lavender Leigh as Lady Constance Heathfield, Miss Nelly Read as Mrs. Stirling, Miss Edith Malille as Jemima Gossop, Miss Constance Crew as Mrs. Fade, Miss Ida Butler as Grace, Miss Nelly Cliffe as Mary, and Miss A. Brown as Blanche Lee. The play was effectively staged, and the realistic situations were received with hearty applause.

ALEXANDRA THEATRE.—M. D., Mr. W. D. Forsdike; A. M. and T., Mr. C. W. Ramsay.—Mr. Newton Cowling's company opened to a good house on Monday in Mr. Kimberley's excellent domestic drama, "The Collier's Lass." Miss Edith Rutland made a prepossessing and sympathetic heroine as Grace Copley. The manly attributes of Tom Fielding were well brought out by Mr. Stanley Radcliffe. Cardell, the mine owner, was depicted in bold colours by Mr. Ben Carr; Mr. W. H. Melrose as John Willie was good in a "Lancashire lad" part; and comic relief was also introduced by Miss Bella Moody as Mary Ellen and Mr. Bert Johnson as Joe Miggins. Mr. Kenneth Jackson was good as the "man about town," Frank Cecil; and Mr. David Curtis as old Copley, Mr. Edgar Esterbrook as P.C. Wilson, Mr. G. Lorena as Bill Giles, Miss Bella Moody as Mary Ellen. Miss Annie Graham as Maud Fernley, Miss Ellen Beverley as Martha Copley, and Miss Ivy Clowser as Flossie were excellent. The scenery and effects were first-rate. Next week: "Breaking a Woman's Heart."

EMPIRE PALACE.—P., The Moss' Empires Co., Ltd.; M. D., Mr. Frank Allen; A. M., Mr. L. M. Stewart.—The celebrated Harry Houdini, the handcuff king, is starring at the Empire this week, and appearing to large houses in the water torture cell and other marvellous feats of skill and endurance. A special attraction also is Solo, the clever pantomimic actor, in a very funny act, "A Lesson in Temperance," with novel scenery and properties. Mr. Will Gardner is a smart humorist; Crystal and Saville, musical comedy entertainers, submit a clever trifle, "Early Closing Night," and other talented performers who contribute to the gaiety of the Empire are Hands and Lorenzi, in a refined musical entertainment; Miss Ida Barr, comedienne; Miss Katie Cohen, vocalist; and Mr. Harry Blake, comedian. Pictures conclude. Mus. D., Mr. Arthur Grimmett.

HIPPODROME.—P., The Sheffield Hippodrome Co., Ltd.; R. M., Mr. Frank Poole.—The Three Rubes, transatlantic comedians, are appearing for the first time in Sheffield, in a laughable comic act as the "American Yokels." The big local favourites, the Meymotts, assisted by Miss Rechie Websmith, present their diverting fantastic comedy sketch, "In the Future." The intensely dramatic episode, "Before the Dawn," acted by Messrs. George Sheldon and M. F. Rawson-Buckley, is a special feature in a generous programme. The well-known musical comedy artistes, Mr. Horace Lane, and the graceful and accomplished actress-vocalist, Miss Violet Lloyd, are, as usual, well received in "The Buskers." The Kenneth Lyle Quartette are clever instrumentalists; and the Ritches appear with great success in a daring cycling act. Mus. D., Mr. J. G. Hahn.

NEW CENTRAL HALL.—G. M., Mr. Fred W. Holmes.—The newcomers on Monday to this cosy and popular vaudeville picture palace were M. Le Burl and company in a series of artistic transformation scenes; Miss Florence Leonard, vocalist, etc. The filmic drama, "The white slave traffic," and other pictures were well received.

BOSTOCK JUNGLE.—G. M., Mr. Harry Tudor.—To the great regret of thousands—old and young—the second season in Steelopolis comes to a close this week. For seven months the big building has been crowded daily and nightly, and multitudes of people have derived instruction and recreation from its comprehensive and well-varied entertainments. As a family resort, the Jungle will always be remembered by the denizens of greater Sheffield as par excellence. Mr. Harry Tudor has made hosts of friends.

**SLOUGH.**

PUBLIC HALL OF VARIETIES.—P., Messrs. Hamilton and Leslie; M., E. Leslie.—This week: Mysterious Mysticus; The Lairds, in "After the Production"; Miss Rosaline Hamilton in latest songs; Albert M'Kelvin, humorist; Ed. J. Challoner, black-faced comedian, assisted by Dickie Watt; Frank Leicester; Lilian May; and Dorothy Lynne; and pictures.

**SMETHWICK.**

THEATRE ROYAL.—M., Mr. James Chapman.—This week (once nightly): Harry Foxwell's play, "Only a Mill Girl." Cast includes: John Burton, Jack M'Caig, Harry C. Robinson, Rupert S. Carlton, Cecil Raymond, Edwin Clarke, Roy Gordon, A. Grant, Paddy, Alex Thurston, M. Boyce, T. Henry Melton, Bertram Taylor, Tom Myers, H. Snow, Daisie Cook, Emmie Dorris, Vera Grafton, T. M., Mr. R. S. Carlton.

EMPIRE, LTD.—M. D., Mr. B. Kennedy; S., Mr. W. H. Adams; A. M., Mr. A. G. Guest.—This week: Harry Roxbury, in "The Prince of Monte Carlo"; Maud Hughes, soprano; the Lintons, in concertina act; Doris Pearce, comedienne; Mme. Brighton, double-voiced vocalist; Billy Rogers, comedian; and pictures.

BEARWOOD COLISEUM.—P., Smethwick Empire, Ltd.; M. D., Mr. B. Kennedy; S., Mr. W. H. Adams; A. M., Mr. H. Kennedy.—This week: Capt. Devereux's Dog Actors, in "The Streets of London"; Will and Nell, the rag-time dancers; and Lambert and Hands, operatic and character vocalists.

**SOUTHAMPTON.**

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Walter de Frece; R. M., Mr. H. Yardley.—This week (twice nightly): R. G. Hunter presents Miss Marie Studholme in "Her Ladyship"; Reno and his bike; Joyce Barbour, comedienne; Orpheus, instrumentalist; Arthur Ferris in character studies; Maudie Ford, comedienne; the Harmony Four in musical comedy; and pictures.

**SOUTHEND-ON-SEA.**

HIPPODROME.—M. D., Mr. Walter de Frece; R. M., Mr. W. H. Lennon.—This week: The Harmers (Frank and Beryl), vocal and comedy duo; Seven Perezoffs, in comedy juggling act, "An Animated Supper at Maxim's"; the Bell-Hattons, introducing numerous instruments in the works of great masters; Thos. H. Bell, saxaphone virtuoso; Flora Cromer, in monologue, "Capt. Scott"; "Defeat of Defiance," mimo-drama, in four tableaux, introducing twenty instruments played by Marconi's wireless telegraphy; Julian Mack, topical talking dame; the Victoria Troupe of lady cyclists; and pictures.

EMPIRE THEATRE. — L. & M., Mr. B. Pareezer; R. M., Mr. Julian Graham.—This week (once nightly): Mr. Geo. Edwardes's company in "The Merry Widow." T. M., Mr. Fuller Allen. The company includes:— Mr. Alfred Beers, Mr. Ronald Pomeroy, Mr. Adrian Beaumont, Mr. Tom H. David, Mr. Sydney Calland, Mr. Cecil Warwick, Mr. C. L. Steward, Mr. Clinton Reynald, Mr. Robert Needham, Miss Cecil Haydon, Miss Katie May, Miss Beatrice Willis, Miss Doris Ryder, Miss Gladys Gabrielle, Miss Mary Fortescue, Miss Dacie Bedford, Miss Ethel Darsley, Miss Adeline Roze, Miss Trixie Vaenor, and Miss Grace Wilson. Matinée, Wednesday, 2.30. Next week, "The Gay Gordons."

**SOUTHPORT.**

OPERA HOUSE.—L. & M., Mr. Percy Hutchison; B. M., Mr. George Clarkson.—This week (once nightly): The Russian Ballet in repertoire. Company includes: Alexis Kosloff, Mlle. Lunina, M. Morosoff, M. Dmitreff, M. Lauschmann, Mlle Petiva, Mlle. Blanchetta, Mlle. Cortnova, Mlle. Michina, M. Scottow, M. Marini, M. Weseloff, M. Montagin, Mdlle Gladina, Hamilton, Farmarowa, Silverson, Elsina, Almar, Roseva, Helens, Fuller, Mms. Besedin, Ivanoff, Savin, Walters, Garin, Tiradjin, Alderow. Next week: "The Amazons."

**SOUTH SHIELDS.**

THEATRE ROYAL.—L. & M., Mr. John Coulson; S., Miss F. Black; Mus. D., Mr. Jos. Hopper. This week: Mr. Arthur Hardy's company present "The Speckled Band." The company include: Mr. E. Vassall-Vaughan, Miss Dorothy Croft, Miss Agnes Marey, Mr. Maurice Drew, Mr. James E. Horstead, Mr. Geo. W. Barnes, Mr. Herbert Bradford, Mr. V. Franklin, Mr. A. King, Mr. Victor Lusk, Mr. H. E. Ainger, Master Frederick Reynders, Mr. Gerald Rogers, and Mr. A. Corney Grain. Next week: "Hindle Wakes."

EMPIRE PALACE THEATRE, LTD.—M. D., Mr. Richard Thornton; G. M., Mr. Frank Allen; R. M., Mr. Edwin Winter; Mus. D., Mr. Jos. Campbell.—This week: La Pia, in "The Spirit of the Waves"; Three Alverettas in "I Can't Shut My Mouth"; Lee and Kingston present "A Resourceful Lover"; Sam Kelly, Scotch comedian; Johnson and Bert, in "A Queer Customer"; Rhoda Paul, male impersonator; Frank Melvin, quaint comedian; and pictures.

GRAND ELECTRIC THEATRE, OCEAN-ROAD.—M., Mr. James W. Bainton.—This week: Marjorie and Maude, in dancing act; Len Keppel, comedian and dancer; and pictures.

PALACE ELECTRIC THEATRE, FREDERICK-STREET.—L. & M., Mr. Wilfrid Bryant; Asst. M., Mr. Rich H. Taylor.—This week: Les Three Stewarts, French dancers; the De Mayos, comediennes and novelty dancers; and pictures.

KING'S PICTURES (TEMPERANCE HALL), BARRINGTON-STREET.—M., Mr. Morris Geo. Elsy.—Horace Monto, in his novel musical scena, "Tommy Atkins at Play"; and pictures.

**SPENNYMOOR.**

CAMBRIDGE THEATRE.—L., Messrs. A. Burrows and T. Drewett; M., Mr. Burrows.—This week: Mr. Percy Brown's company in "Geoffrey Langdon's Wife (?)." Cast includes: Mr. Percy Brown, Mr. Claude Graveley, Mr. Cyril Greir, Mr. Edward Franks, Messrs. Cliff Deane and Syd Hobson, Miss Kathleen Magee, Miss Anna Corri, Miss Vida Hazlewood. Thursday, Friday, and Saturday: "The Vacant Chair."

ARCADIA.—P., Mr. R. F. Gowland; M., Mr. H. E. Feather.—This week: The Four Jo'Burg Girls, comediennes; George Rapley, comedian; and pictures.

**STAFFORD.**

PLAYHOUSE.—L. & M., Mrs. Evelyn Thomas.—This week (Monday, Tuesday, and Wednesday): Mr. W. V. Garrod's company in "A Wife for a Day." Company includes: Messrs. H. Flanders, W. V. Garrod, Theo. Balfour, Robert Hall, J. Sutton Pateman, Walter Vincent, Charles Brookes, Herbert Fredericks, Lyn Lester, Oliver Monkhouse, Michael Lewes, Misses Bertha Kingston, Alice Clarke, Gladys Morris. Thursday, Friday, and Saturday: "The Ragtime Girl."

**STANLEY.**

THEATRE ROYAL.—P., The Stanley Theatre Co., Ltd.; M. D., Mr. Mark H. Lindon; Mus. D., Mr. J. F. Macdonald.—This week (once nightly): Miss Hilda Beverley presents "The White Girl Slave." T. M., Mr. Arthur Clifton. The company includes: Frank V. Fenn, James Jarrett, Syd Claydon, J. L. Inglis, Jack Armitage, Francis Cavins, Leonard Kendall, N. Hodge, Leonard Condrov, Ned Huzzee, Miss Dorothy Kirke, Miss Mary Brammer, Miss Grace Carew, Miss Hilda Beverley.

ELITE PICTURE PALACE.—This week (twice nightly): The Lizzette Trio, acrobats and dancers; Laura Sylvia Vane, comedienne and dancer; Abel and Wyn, in comedy act; pictures.

VIC.—P., Mr. T. C. Rawes.—This week: Silvio and Sylvia, soloists; Banjahra, basso vocalist; Gotto, Japanese jugglers; and pictures.

**STOCKPORT.**

THEATRE ROYAL.—Sole Owner & M., Mr. Charles Revill; A. M., Mr. Wm. Revill.—This week (twice nightly): Mr. Derwent Hall Caine's company, in "The Manxman." The cast includes: Messrs. Herbert Humber, Arthur Boyd Hamilton, Harold Clare, Lionel Balmont, Herbert Roxby, Herbert Dean, Albert Meux, R. C. Howe, Charles Brooke, and Misses Leta Scarlett, Dora Evans, Florrie Hall, and Esme Lee.

HIPPODROME.—L. & G. M., Mr. Harry Burns; R. M., Mr. Geo. V. Stainton.—This week (twice nightly): Little Tich, comedian; Walter West, comedian; Lily Lister, comedienne and mimic; Raymond and Ivy, vocalists; the Walders, in "Our Special Correspondent"; Briff, Braff and Broff, tumblers; Lotto, Lilo, and Otto, cyclists; and pictures.

**STOCKTON.**

GRAND THEATRE.—P., Mr. John Batty; M., Mr. Walter Batty.—This week (twice nightly): Phil Rees' Stable Lads, in "After the Trial"; Eddie Wells, hoop manipulator; Little Hatch, dwarf comedian and dancer; Low and Loman, comedians; Mornin Knox, ventriloquist; Ryde and Beeman, acrobats; Three Sisters Walker, singers and dancers; Rita Dilston, contralto; Jim Cheetham, whistler and mimic; Harry Harvey, comedian; and Vandinoff, painter.

**STOURBRIDGE.**

ALHAMBRA THEATRE.—G. M., Mr. Douglas C. Phelps.—This week (twice nightly): Mr. and Mrs. Joseph Millane's company present "A White Slave." The company includes: Mr. Joseph Millane, Mr. Fred A. Marston, Mr. Victor Garnet-Vayne, Mr. Oswald Peters, Mr. Arthur Ross, Mr. James Revill, Mr. Fred James, Mr. Wm. Walsh, Miss Ethel Rose, Mr. Dunlop Stewart, Mr. Villiers Stanley, Mr. George P. Lester, Mr. A. W. Snelling, Mr. Frank Evans, Mr. John Millar, Mr. Ernest Dutton, Miss Phyllis Claude, and Miss Agnes Paulton.

KING'S HALL.—P., Poole's Theatres, Ltd.; G. M., Mr. C. W. Poole; M., Mr. H. J. Wharton.—This week: Wright, Aitken and company, in episode, "The Battle of Life"; Daisy Griff, comedienne and dancer; the Lannons, in "The Policeman and the Maid"; and pictures.

**SUNDERLAND.**

KING'S THEATRE. — L. & M., Mr. S. F. Davidson; G. M., Mr. Lloyd Townrow; T., Mr. L. Crawford Orr.—Mr. George Dance's company is paying a welcome return visit here this week in the Eastern play, "Kismet." The company, an exceedingly strong one, is drawing crowded houses. Mr. Hubert Carter in the rôle of Hajj is a typical Oriental rogue. He gives a magnificent performance, and his delivery is perfect. Miss Georgina Milne gives proof of much histrionic ability by her finished rendition of Marsina, imbuing the part as she does with native charm and grace. The rôle of the Caliph is capitally sustained by Mr. Geo. R. Montford. Mr. Fredk. Annerley is good as the tyrannical Wazir Mansur. Mr. Gerald Hamer gives a splendid study of the beggar Kasim, and Mr. F. W. Ford is also good as the Sheik. Miss Amy Fanchette submits a humorous presentation of Marsina's nurse, Narjis. The Muezzin is effectively done by Mr. Ernest Gifford; Miss Nina Lyn is most fascinating as Kut-al-Kalub (Mansur's wife). Miss Evelyn Ray impersonates the Caliph's Chamberlain in a satisfactory manner; the Gaoler Kutyat has an excellent interpretator in Mr. Francis Hathaway; Mr. Eric Burrows displayed ability as the Guide Nasir; Mr. C. H. Brett does good work as the Wazir Abu Bakr. Miss Cynthia Raymond is responsible for some clever dancing as Almah, and Miss Ida Chichester does well as the slave, Miskah. Mr. W. G. Lennox as the Man and Miss Clarice Norman as the Woman are heard to extreme advantage in vocalism before the curtain, and further good work also comes from Messrs. A. Henry and G. Shaw as the two Shopkeepers, Misses Price and Delisse as two Fifi Girls, Mr. Philip Fuller as Mufti, Mr. Walter Lind as Captain of the Watch, and Mr. Dennis Wyndham as Kafir. Mr. George Ridding wields an able bâton. Next week: Miss Julia Neilson and Mr. Fred Terry in "Sweet Nell of Old Drury."

THEATRE ROYAL.—P., Mr. Richard Thornton.—Messrs. J. Forbes Knowles and Harry Masterman's company are playing here this week the drama, "Nick Carter, Detective." Mr. J. Forbes Knowles fills the title-rôle in a manner that is deserving of the highest praise, and Miss Mary Lovatt wins much admiration as Madeline. Miss Susie Beavau gives a well studied reading of Stephanie, and Miss Daphne Grey is most promising as Cyril. Villainy is sustained in a masterly manner by Mr. Charles Burdon as Eustace. The remaining rôles are ably handled.

AVENUE THEATRE.—P., Mr. Richard Thornton; B. M., Mr. J. Clement Padden.—This week: Pictures only.

EMPIRE THEATRE. — M. D., Mr. Richard Thornton; G. M., Mr. Hy. Esden.—Lowenwirth and Cohan are scoring a huge success here this week with their amusing patter. The Viennese Trio receive deservedly warm applause for a humorous musical act of a high order; Harry Nelson is as popular as ever with his songs and local humour; the impersonations of George Newburn are finished to a degree; Woodward and Page are seen to advantage in some novel and difficult dances; Mertz and Whittle create much amusement with song and patter. The Three Bros. Huxter present a daring tumbling act, and an interesting performance is given by Juliette's Sea Lions.

PALACE THEATRE.—G. M., Mr. A. G. Hamilton.—Lauri Wylie and company are having a warm reception here for their laughable act, "Early Morning Reflections." Their other contribution, "The Toy Theatre," is equally popular. The Schmettans give an equilibristic and juggling turn much above the average.

**SWANSEA.**

THEATRE ROYAL.—P., Mr. Wm. Coutts; G. M., Mr. Hal Cummings; A. M., Mr. Chas. McNamara; Mus. D., Mr. Tom H. Williams.—This week (once nightly): Ernest E. Norris presents "The Walls of Jericho." Cast includes: Mr. Ernest E. Norris, Mr. Edwin A. Wheeler, Mr. Harold Greaves, Mr. R. Watt, Mr. Charles Melling, Mr. Jack Hellier, Mr. Gerald Norden, Mr. C. Dashwood, Mr. Frederick Valder, Miss Viola March, Miss Agnes Bruce Smith, Miss Beryl Paul, Miss Mary Kingsley, Miss Marjorie Clutterbuck, Miss May Hobson, Miss Eily O'Donohoe, Miss Ray Parry.

GRAND.—Sole P., Messrs. David Allen and Son, Ltd.; L., the Exors. of the late F. Mouillot; R., M., Mr. T. Byrne; Mus. D., Mr. W. F. Hulley.—This week (once nightly, and Saturday matinée, 2.30): Mr. Philip Michael Faraday presents "The Pink Lady." Cast includes: Miss Hilda Vining, Mr. Percy Carr, Miss Gladys Beech, Mr. Robert Blythe, Mr. Walter Cross Mr. Barron H. Alford, Miss Vi Seymour, Miss Mynie Maye, Miss Rhoda Gordon, Miss Belle Rivers, Miss Lal Dickens, Miss Nell Desmond, Miss Mabelle Firth, Mr. John Maxwell, Mr. Jack Ricketts, Mr. Frank Attree, Mr. Harold Loscombe, Miss Mabel Durrant, Mr. Marshall Sheppard, Miss Joan Keddie, Mr. Hewitt Whiting, Mr. George Paulton, Mr. Sylvanus Potts, Mr. Henry J. White, and Mr. Fred Wright, jun. T. M., Mr. Cecil C. Imeson. Next week: "A Royal Divorce."

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; B. M., Mr. Geo. H. Richardson.—This week (twice nightly): Tom Edwards, ventriloquist; Stella Stanley, in singing and dancing; Park's Eton Boys and Girton Girls, in singing and dancing; Chas. Lewis, ventriloquist; Ethel Loftus, comedienne; Ethel Newman, in comedy; Fred Maitland and company, in "No. 1 Gerrard"; Wild, Willie, and West, acrobats; and pictures.

**TONYPANDY.**

EMPIRE THEATRE.—M. D., Mr. Sam Duckworth; A. M., Mr. Walter Dovey.—This week: Messrs. Robert Macdonald and T. B. Young present "The Dollar Princess." T. M., Mr. Ernst Pearce.

NEW HIPPODROME.—P., Mr. Will Stone; G. M., Mr. Edgar Harper.—This week: G. H. Carlisle and H. M. Wellmon in "The Girls are Waiting"; Dion Wade, comedian and mimic; Con and Conrad, the silent burglars; Lyle and Lena, comedy, vocal and dancing entertainers; Duncan and Brasque present "So Like a Woman"; Three Charringtons, comedy act; and pictures.

**TORQUAY.**

THEATRE ROYAL.—Licensee & M. D., Mr. W. H. Mortimer; S., Mr. Arthur Pearse.—This week: Mr. Herbert Jay's company, in "Baby Mine." Cast includes: Messrs. Bert Monks, Keith Kenneth, Leslie Norman, Arthur Law Raynor, H. F. Collins, and Misses Florence Stevenfon, Minnie Willett, Elsie Bettoni, and Fay Temple. Next week: "Charley's Aunt."

ELECTRIC THEATRE.—M., Mr. Arthur Powell.—This week: Miss Phœbe Lyndhurst; and pictures.

The new Empire, Rotherham, which will be built on a site adjoining the Crown Hotel, High-street, Rotherham, will add another handsome block of buildings to the centre of the town. The theatre is to be on the most modern lines. The façade to High-street is to be in a severe classical style, the material for facing being glazed terra cotta. The entrance hall is of ample proportions, and the access to circle is by a marble staircase of very few steps. The entrance from Moorgate-street to circle and stalls is at the circle level, obviating any steps to circle altogether, and provides separate entrance to orchestra stalls. The entrances to pit and gallery are placed in Talbot-lane, and both are of easy access. The house will seat about 2,500, and the total cost will be £40,000. The architects are Chadwick and Watson, of Leeds. We are able to print the above illustration through the courtesy of the proprietors of the "Rotherham Advertiser."

PAVILION.—P., The Torquay Town Council; M., Mr. Austin M. Wilshere.—This week: The Municipal Orchestra, under Mr. Basil Hindenberg; and Miss Alice Braunsten (mezzo-soprano) and Mr. Fred Pardoe (character sketches).

**TREHERBERT.**

PALACE.—M. D., Mr. C. W. Poole; R. M., Mr. W. A. Totten.—This week (twice nightly): Ernest Krake and company in "The Electric Car Conductor"; Carl Osmond, the double-voiced vocalist, in "The One Man Duet"; Marion Forestier and company in "A Society Sinner"; and pictures. Matinées, Tuesday, 11; Saturday, 3.

**WAKEFIELD.**

OPERA HOUSE.—P., Messrs. Sherwood and Co.—This week (twice nightly): Arthur Hinton and Leila Zillwood's company, in "King of the Gipsies." Cast includes: Messrs. Sydney Bland, S. Leigh Courteney, Berkley Hawthorn, Bertram Thomas, Albert Grenville, Jack Fisher, George Inglis, E. A. Peake, Cyril Jarvis, William Hughes, John Rudd, and Misses Nina Hardinge, May B. Douglas, Violet Vivienne, and Josephine Richards.

EMPIRE.—P., Messrs. Sherwood and Co.—This week (twice nightly): The Eight Football and Skating Girls; Dancing Paceys; the Hesseys, in musical act; Acres and Morris, burlesque comedians; Gaiety Rex; Johnny McElroy and company, in "Helping a Pal"; Keen and Waller, eccentrics; and pictures.

HIPPODROME.—L., Mr. Sydney Tolfree; A. M., Mr. Harry Heath.—This week (twice nightly): Sumikio, Japanese mimic; Gerano, juggler; and pictures. Matinée, Saturday, 2.45.

GRAND ELECTRIC.—R. M., Mr. H. Dunnill.—This week (twice nightly): Blanco White and Emile Clifford in vaudeville act; T. E. Johnstone, comedian; and pictures. Matinées, Monday, Wednesday and Saturday, at 3.

**WARRINGTON.**

ROYAL COURT THEATRE.—P., Sir Joseph Beecham; G. M., Mr. H. L. Warburton.—This week (once nightly): Mr. Arthur Hardy's company, in "A Butterfly on the Wheel." Cast includes: Messrs. O. Powis Griffiths, T. A. Shannon, Douglas Greet, Morrice Seaton, Herbert Greville, Norman Leslie, Horace West, Shirley Gerard, Andrew McIntyre, Edward Herbert, John Wardrop, George Cumming, and Misses Daisy Cordell, Violet Greville, and Francis Titheradge. Next week: "The Prairie Outlaw."

ROYAL.—P., Central Theatres Co., Ltd.; G. M. & Licensee, Mr. Wilberforce Turner; R. M., Mr. Manville Moreton.—This week (twice nightly): "Under Two Flags." Cast includes: Messrs. Charles Vivian Charles, Roy Hylton, Sidney Ellis, Edwin Mackenzie, Jack Carroll, Claveripg Craig, Chas. E. Warne, Sidney Ellis, Chas. Clayton, R. Stewart, J. Davis, T. Stern, Arthur Johns, Bob English, Chas. Noble, Ellis Sampson, Ernest Clayton, Walter Atkins, and Misses Vera Olga, Nellie Masterton, Phyllis Morton, Helen Dudley Davies, and Hazel Head.

**WELLINGBOROUGH.**

PALACE.—G. M., Mr. W. F. J. Hewitt; R. M., Mr. Joseph Baron; Mus. D., Mr. Herberte Jordan.—This week (twice nightly) on Monday, Tuesday and Wednesday): The Geo. French Troupe, cyclists; the Four Sydney Girls, in singing and dancing act; the Snow Family, skaters; and pictures. On Thursday, Friday and Saturday (once nightly): Robert Macdonald's company in "The Dairymaids." The company includes: Miss Carrie Lacey, Mr. Mark Daly, Mr. Wallace Miles, Mr. Edward Lewis, Mr. J. W. Duval, Mr. St. Quaife, Mr. H. Whyte Wentworth, Mr. Edwin Doods, Miss Edie Martin, Miss Mabel Harley, Miss Phyllis Hughes, Miss Avis Graham, Miss Muriel Hynes, Miss Marie Bernard, Miss Mona Grey, Miss Gladys Godfrey, Miss Mabel Irene, Miss Olga Grey, Miss Cicely Munro, Miss Elsie Stedman, Miss Eileen Grey, Miss Phyllis Desmond, Miss Lily Davis, Miss W. Felix-Pitt, Miss May Jeune, Miss Cissie Gray, Miss Verona Phyllis, Miss Empsie Bowman.

**WEST HARTLEPOOL.**

GRAND.—L., Mr. Stanley Rogers; A. M., Mr. J. W. Seaward.—This week (twice nightly): Stanley Rogers' Stock company in "Secrets of the ——." Cast includes: Mr. Albert Sember, Mr. Cuthbert Taylor, Mr. Alec Finlayson, Mr. C. Alan-Hineson, Mr. Edwin Morton, Mr. Fred Hodson, Mr. George Walkley, Mr. Arthur Best, Mr. Robert Wear, Miss Alice Greenwood, Miss Jenny Groves, Miss Alice West, Miss Joan Bohun, and Miss Ruth Shepherd.

PALACE.—L., Mr. W. G. Alderson; M., Mr. W. Capner; Mus. D., Mr. S. Grahame.—This week: Harry Kirk and company, in "A Night of Troubles"; Sisters Mack, duettists and dancers; the Lowell Bros., in balancing and musical act; and pictures.

EMPIRE.—West Hartlepool Empire Palace, Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. S. T. Smurthwaite.—This week (twice nightly): Jen Latona, singer and musician; Chas. Norton, mimic; Tom and Neil; Adam Tomlinson, comedian; pictures. Matinée, Monday and Saturday, 2.30.

**WESTON-SUPER-MARE.**

PALACE OF VARIETIES.—P., Mr. Albany Ward; M., Mr. Fred Adderley.—This week: Harry Tate's company in "Motoring"; Harry and Mutch, in musical comedy act; Massona, comedy juggler; and pictures.

**WEYMOUTH.**

PAVILION THEATRE.—M., Mr. W. R. Wallis.—This week: Messrs. F. Leslie Moreton and Guyton Heath's company in "Miss Hook of Holland." Cast includes: Messrs. Fred J. Little, George F. Ide, Murray Ashford, James Davis, Olly Comber, A. W. Bartlett, Arthur Mann, E. Roma, William Nixon, John Gerant, Mesdames Peggy Le Hay, Clarice Jordon, Kathleen Goslett, Dorothy Maude, Helene Moore, and Miss Gladys Ashton.

**WHITEHAVEN.**

NEW THEATRE ROYAL. — P., Mr. Stanley Rogers; A. M., Mr. Will Gibson; C., Mr. Fred Merryman.—This week: The Merry Four, comedians and dancers; Selwyn and Willow, athletes; Rackley and Albert, equilibrists and acrobats; and pictures.

PICTURE PALACE.—L., Mr. Victor Branford.—This week: J. W. Warner, ventriloquist; Miss Nancy Renshaw, bone soloist; M. Fishkind and his dog; and pictures.

ST. JAMES'S ELECTRIC THEATRE.—S., Mr. Victor Halliwell.—This week: Ling Lang Hi, Chinese magician; Sisters Gordon, vocalists and dancers Dave Summerhill, Scotch comedian; and pictures.

ROYAL STANDARD.—P., Mr. Tom Dyson.—This week: Moxon Family, juggling and dancing act; Arty Wick, comedian; and pictures.

**WIDNES.**

CO-OPERATIVE HALL.—L., Messrs. Hamilton and Hughes.—This week (twice nightly): Orbasany's Cockatoos, in "The Shipwreck"; Beryl and Benita, eccentric comedy act, "The Promoted Scout"; the Rurals, speciality in music; Zellini, comedy juggler.

**WIGAN.**

ROYAL COURT THEATRE.—P., The Wigan Entertainments Co., Ltd.; Mus. D., Mr. Harrison Frewin.—This week (once nightly): The O'Mara Grand Opera company. Monday, "The Huguenots"; Tuesday, "Il Trovatore"; Wednesday matinée, 2.30, "La Traviata"; Wednesday evening, "The Lily of Killarney"; Thursday, "Tannhäuser"; Friday, "Rigoletto"; and Saturday, "Carmen." The company includes: Miss Ina Wallace, Miss Anna Lindsey, Miss Gwendoline Cartmell, Miss Marie Lewis, Miss Marjorie Frewin, Mr. Joseph O'Mara, Mr. Alec Tait-Knight, Mr. Kingsley Lark, Mr. M. Glover Mackey, Mr. Henry O'Dempsey, Mr. William Russell, Mr. Walter Montgomery. Next week: "From Mill Girl to Millionairess."

HIPPODROME.—P. & M., The Wigan Entertainments Co., Ltd.; Mus. D., Mr. G. Robertshaw.—This week (twice nightly): Morny Cash, comedian; Walter Lintone, concertinist; Carmen Hand, comedienne and dancer; Harry Rignold, in "Fido"; W. Paskin's Eight Frolics; Lily Hill, vocalist; the Fourteen Colonial Boys, in "Encamped"; and pictures. Matinée, Monday, 2.30.

**WOLVERHAMPTON.**

THEATRE ROYAL.—G. M., Mr. F. G. Kimberley; Mus. D., Mr. H. Bradley.—For the third and last week of their engagement Mr. and Mrs. Harry Lyndon's company are presenting "Life." Mr. William Clayton gives a vigorous portrayal of Jack Lockhart; Mr. Edgar Morton presents a very successful character-study as Zac Krabbe; and Mr. Stephen Langton does well as Sir Horace Lester. Miss Edie Macklin as Jess, Miss Iza Lyndon as Ruth Thorpe, Miss Gracie Jones as Beatrice Ferrars, and Miss Emmie Clayton as Agnes Mostyn, all do much towards the general success.

EMPIRE PALACE.—Sole L., Mr. Walter de Frece; M., Mr. Harry Ketteman.—With sparkling music, songs well sung, and not only a strong, but tuneful chorus, it is small wonder that Messrs. Macdonald and Young's company, including Horace Jones, Richard Teasdale, and Gay Silvani, in "The River Girl," are drawing crowded houses here, whilst the stage setting is well termed magnificent. Radford and Valentine provide a happy combination of fun and dexterous juggling; Miss Jean Turnbull (Sousie Simpson) presents a novel Scottish character sketch, "The Lodgers," and is well supported. A strong programme also includes Charles Bright, in patter and song; Mlle. De Rose, "the lady Foli," and Hilda Claremont, in a musical and vocal act; the Two Boyds, vaudeville entertainers; and J. H. Hawtr

## FILM PLAY ARTISTES.

*This column is devoted to the interests of actors and actresses who desire to appear in film plays, and of the managers who desire to engage them.*


**MR. H. R. WILLIAMS**

Winner of Gold Medal and
Certificate of Merit
in Competition for Film Artistes,
**INTERNATIONAL CINEMATOGRAPH EXHIBITION, OLYMPIA.**

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**MISS ETHEL DENE**

(SOPRANO VOCALIST),
Winner of Gold Medal and
Certificate of Merit
in Competition for Film Artistes,
**INTERNATIONAL CINEMATOGRAPH EXHIBITION, OLYMPIA.**

Business communications, c/o "The Era" Office.

**MISS MIGNON O'DOHERTY**

(Late of **Theatre Sarah Bernhardt, Paris**),
Awarded Diploma of Merit
in Competition for Film Artistes,
**INTERNATIONAL CINEMATOGRAPH EXHIBITION, OLYMPIA.**

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**MISS NYDIA BENCK**

(ACTRESS),
Awarded Diploma of Merit
in Competition for Film Artistes,
**INTERNATIONAL CINEMATOGRAPH EXHIBITION, OLYMPIA.**

Business communications,
c/o "The Era" Office.

**MR. HARRISON NOBLE**

Gained
"Special Merit" Award
in Competition for Film Artistes,
**INTERNATIONAL CINEMATOGRAPH EXHIBITION, OLYMPIA.**

Business communications,
c/o "The Era" Office.


Mr. Francis H. Bull, the well-known scene-painter, has shown the artistic value of his brush-work in four of the scenes for the sumptuously mounted revue, "Come Over Here," produced with such success on Saturday at the London Opera House. Mr. Bull's scenes have been very much admired.

The evolution of "General John Regan" is interesting. The central idea, and most of the characters, had appeared in some form or other before Canon Hannay thought of writing a play, which explains how it was possible to write it in three days. The title and the character of the American, who, in order to wake up a sleepy West of Ireland town, invents "General John Regan," also that of Timothy Doyle, the inn-keeper, appeared in "Harper's Magazine" some years ago, soon after Canon Hannay turned his attention to fiction. The character of Dr. Lucius O'Grady, superbly played by Mr. Charles Hawtrey, first appeared in "The Search Party." Timothy Doyle, a great favourite with the author, also appears in "Spanish Gold," and more fully developed in "The Simpkins Plot" and "The Major's Niece." Major Kent, another character in the play, appears in the same books; while Mary Ellen, the laconic eighteen-year-old maid-of-all-work at Doyle's Hotel, makes her first appearance as a child of nine in "Spanish Gold." The only original characters in "General John Regan," are Thaddeus Golligher, the fiery editor of the local "Connaught Eagle," and Father McCormack, the parish priest of Ballymoy.


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"PRODIGAL JACK."
"THE LOVE THAT LIVES."

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B

## FILM GOSSIP.

**New Cinema Theatre in Edinburgh.**

A new cinema theatre—the Tron Picture House—was opened in the historic High-street of Edinburgh last Thursday afternoon by Lady Redford. This latest addition to the ever-increasing number of such establishments is not the least handsome, and Lady Redford, in performing the opening ceremony, in a graceful speech wished the house all success. Situated, as it is, in a very busy thoroughfare, visited by thousands from all parts of the world, who are attracted by the romantic associations of the old town, the new Tron Picture House should have a prosperous future.

**Arcadia Picture Palace, Swindon.**

A fine programme of pictures is being screened here this week. The films include "A loyal deserter," "High cost of reduction," "The Indian raid," "A mother's awakening," "On the threshold," "Mary's goat," "Timid May," and "The English cup final." Next week "Les Miserables" in nine parts is promised.

**New Cinema at Stockton-on-Tees.**

A new cinema theatre was opened at Stockton-on-Tees by the Mayor (Alderman H. Tomkins, J.P.) on Monday, the leading inhabitants of the borough being present by invitation. The Palace Picture Hall, which is the name of the enterprise, is a handsome structure, situated in the most central part of the town, the High-street, and accommodates about 600. It is locally owned and managed, its promoters being Messrs. Scholes and Lewis, well-known tradesmen.

**Electric Picture Palace, Limerick.**

One of the chief attractions here this week was La Belle-Hendita, in a series of classical dances, which were graceful and charmingly artistic, notably her exhibition of the Spanish March, with castanet accompaniment. The films were unique in scenic effect, principally the "Western girls" and "Rock, the outlaw"; whilst Walterdaw's Topical Budget has increased the popularity of the Bijou Picture Palace. The management can well be congratulated in their choice selection of interesting films to meet the demands of an astute public.

**Cinema Manager and Author-Composer.**

Mr. Alf. Shirley, the manager of White's Picture Palace, Pembroke Dock, has written and composed a stirring patriotic song-scena, entitled "The Old Bit of Rag." "The Little Street Arab," which tells the story of the heroism of a paper-boy, who subsequently enlists, is also from Mr. Alf. Shirley's facile pen.

**"Nature's Zoo" at the Palace.**

The wonderful pictures of big game hunting in the wild places of the world which are being shown on the afternoons of Monday, Tuesday, Thursday and Friday at the Palace under the title of "Nature's Zoo" are attracting crowded audiences, to whom the remarkable scenes of lassoing the fierce creatures of forest and jungle are of the greatest interest.

**The Valley of the Var.**

This fine scenic film of the picturesque valley of the Var is to be released on May 1 by the Gaumont Co. Entrevaux, a little locality of some fifteen hundred people, which is situated amongst the lower Alps, about seven miles from Puget-Théniers, is the starting point. With its rustic, red-tiled houses, this delightful village presents one of the prettiest sights imaginable. Nestling at the foot of the slopes, it strikes a note of pleasing harmony in the tints of the surrounding landscape, and the journey from there to the Gorges of Mescla is one of great charm. 250ft.

**The Canine Matchmaker.**

Under the above title this pretty comedy film will be released on May 1 by the Selig Polyscope Co. A dog is rescued from a gang of hobos, and later in the story protects his new master from the murderous machinations of the tramps, and, incidentally, helps him to win the girl he has loved all along, but never had sufficient courage to tell. It is a capital comedy, well worked out, and running to a length of about 981ft.

**Saigon.**

A beautifully coloured and highly interesting scenic film to be released on May 8 by the Eclair Film Co., is Saigon. This fine series includes views of the principal buildings in Saigon, a town in the French Indo-China, and capital of the colony of Cochin China, which is situated on the right bank of the river Saigon. The buildings include the Governor-General's palace, the Law Courts, the Cathedral, and the Town Hall. Double rows of trees line the principal thoroughfares, which, together with the beautiful gardens, make Saigon one of the finest towns in the Far East. 350ft.

**A Policy of Pinpricks.**

This is a capital comic, to be released by the Hepworth Co. on May 4th. It portrays the adventures of Little Willie, who sets out one day, armed with a large hat-pin, to try and get as much amusement out of life as he can. He finds his hat-pin a most effective instrument in bringing about the desired result, and the effects produced by its application on various passers-by afford him infinite amusement. Willie pursues his career, attacking person after person, and later comes across an old woman asleep by the side of the road holding a large bundle of air balloons. Willie punctures all these, and passes on his way, rejoicing. The next victims are the members of a bicycle club, amongst the tyres of whose bicycles Willie creates dire havoc. With a large crowd upon his track, Willie manages to reach his home in time to slip into his bath, and when the angry crowd run upstairs, they are met by Willie's indignant mother, who orders them out of the house, refuting the charge that her son is the culprit, explaining that the little cherub has been in his bath all the afternoon. 450ft.

**Swans in Captivity.**

Under this title a beautiful nature-study picture is to be released on May 7 by Pathé Frères, Ltd. The film shows a number of stately swans swimming across the unruffled surface of a deep lake. Several views of the birds preening the feathers of their wings prove interesting, and the perfect reflection of the swans in the water is a charming picture. To turn from the well-known white swan to the black Australian swan, with his red beak, rather adds to one's pleasure in the contemplation of the whole picture. White and black mingle freely, and sharp contrasts are the order of the day. In one respect, however, the birds are similar; that is, in the care of their young families, which are quaint enough at the stage at which we see them. 312ft.

**Lake Orta.**

The picturesque scenes of the surrounding districts of Lake Orta make a charming film, which is to be released by Frank Brockliss on May 1. The lake is fringed with dazzling white houses which stand out in sharp relief against the dark masses of foliage of the mountain slopes in the background. From a distance we can see an island in the centre of the lake. On closer inspection this is found to contain a superb palace with a front ornamented with magnificent carving, somewhat after the style of the Court of Lions in the Alhambra. No praise can be too great for the infinite expenditure of skill and patience which must have been devoted to the production of such a piece of architecture, and the film, though short, must interest everyone who has the faintest appreciation for the beautiful in art and nature. 258ft.

**Life on Board the French Ironclad, Edgar-Quinet.**

This interesting film, depicting life on board the latest French battleship (photographed by special permission of the Government), is to be released by the Urbanora Co. on May 7. Interesting pictures shown include: Presenting the cross of the Legion of Honour to an officer, inspecting the crew, dismissal, hoisting a steam launch on board, preparing coffee, the sailors' toilet saloon (an amusing scramble for buckets and towels), distributing rations, washing day, the mechanics at work, sports on board (a spirited boxing bout), lowering the tri-coloured flag, the Edgar-Quinet leaving Toulon roadstead, making a film of about 610ft. in length.

**"The Transgression of Manuel."**

This intensely dramatic picture is to be released by the American Co. on April 30, and tells the pathetic story of Manuel, a Mexican of the West, who loved his wife more dearly than life. On his wife being taken seriously ill, poor Manuel, calling in the doctor, receives a prescription and rushes off to the chemist's, but cannot obtain the medicine without money. Having none, he steals a horse, and, selling it, obtains the medicine with the proceeds. He finds, however, on his arrival home that he is too late. Just then the sheriff, leading a troupe of cowboys, enters, but, seeing the state of affairs, he holds the others back. The Mexican's wife falls back dead at the moment Manuel holds himself in readiness to be taken by the sheriff. The boys, however, removing their hats, file slowly out, leaving Manuel alone with his dead. 984ft.

**The Newest Method of Coaling Battleships at Sea.**

This interesting and instructive film is to be released by the Edison Co. on May 3. In it we are shown how the U.S. battleship North Dakota transfers coal from the hold of the collier to its own hold. We are also shown close views of the engine which operates the special machinery used, and which ensures rapid and accurate operation. Throughout this picture the general public will get some idea of the vast amount of fuel required to furnish the power for these monsters of the deep, and the views in the Navy Yard will prove most interesting. 325ft.

**Mark Melford—Film Producer.**

The Kinematograph Industries, Ltd., have made a good selection in appointing Mr. Mark Melford, the well-known actor, author, and sketch producer, as their chief man, and the film world can look forward to fresh pictures of the best quality. Mr. Mark Melford, as everyone knows, has for many years been a prominent member of the theatrical and variety profession, and, with his wide knowledge of the stage and the capabilities of artistes, should prove a most able producer. He has written many successful plays and sketches, and he himself can play practically any part, from comedy to tragedy. He is commissioned to engage clever artistes of both sexes, and, with his personal knowledge of the profession, should secure some fine picture actors. Miss Jackeydawra Melford, his daughter, who has played many principal parts in her father's plays, will be an invaluable assistant to Mr. Melford, as she has a perfect knowledge of the mysteries of film producing, dress, colour, lighting, and other effects.

**Leicester Picture Houses.**

At the Picture House Mr. R. T. Jupps has this week given his patrons a really all-round good "show," and when the continuous music of the double orchestras is added everyone is delighted. The leading films are "Over the back fence," "Poison Ivy," "The maid of honour," "Eyub," "Revolutionary romance," "Sammy as an acrobat," "A day with the premier axemen of New Zealand," "A bit of blue ribbon," and "At Boar Track Gulch."

At the Floral Hall Mr. Oswald Stoll is never "left" in the running for up-to-date and well-arranged picture programmes, and this successful hall this week has an attractive list, comprising "The long strike," "The adventure of Counterfeit bill," "The maid of honour," "Over the back fence,' "Four-footed friends," "The invisible hands," "A night clerk's nightmare," &c.

At the Grand Electric Palace Mr. Bert Dent has again another exclusive this week in "Sapho," which is supported by a programme of no less than fourteen other items, including the very latest released pictures. Mr. Dent has shown the public of Leicester a large number of exclusive pictures, and he has also more to follow on.

**Madame Walters' Orchestra.**

At the Crown Cinema, Acton, where packed houses are the rule, an added attraction to the fine selection of pictures screened is Madame Walters' Orchestra, which, under the personal direction of this accomplished musician, is giving a most attractive programme. Miss Jack Allen, a clever violinist, plays a solo nightly, and on Saturday evening last was presented by the proprietors with a handsome bouquet.


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## FILMS OF THE MOMENT.

**RELEASE DATES.**

| | |
|---|---|
| **KINETO, LTD.** | |
| Bewitched Boxing Gloves, 585ft. | May 1 |
| Oban on Regatta Day, 375ft. | May 3 |
| Unattractive Pets, 420ft. | May 15 |
| Rambles in the Inner Hebrides, 400ft. | May 17 |
| **THE AMERICAN CO.** | |
| Famous Illinois Canyons and Starved Rock, 390ft. | Ap. 26 |
| The Greater Love, 997ft. | Ap. 26 |
| The Transgression of Manuel, 984ft. | Ap. 30 |
| Jocular Winds, 991ft. | May 3 |
| The Orphan's Mine, 982ft. | May 3 |
| **EDISON CO.** | |
| After the Welsh Rarebit, 700ft. | Ap. 26 |
| The Man He Might Have Been, 1,000ft. | Ap. 26 |
| All on Account of a Transfer, 675ft. | Ap. 26 |
| Fog, 1,000ft. | Ap. 30 |
| In a Japanese Tea Garden, 1,000ft. | Ap. 30 |
| The Dancer, 1,000ft. | Ap. 30 |
| A Day That is Dead, 1,000ft. | May 3 |
| The Newest Method of Coaling Battleships at Sea, 325ft. | May 3 |
| Superstitious Joe, 600ft. | May 3 |
| **PATHE FRERES.** | |
| The Falls of Dalafren, North Sweden, 281ft. | Ap. 26 |
| The Coquette (coloured), 2,301ft. | Ap. 26 |
| A Fool and His Money, 797ft. | Ap. 26 |
| The Bricklayers' Little Joke, 395ft. | Ap. 26 |
| The Advertising Actress, 863ft. | Ap. 26 |
| The Quack Hypnotist, 965ft. | Ap. 26 |
| The Vanishing Lady, 579ft. | Ap. 26 |
| The Trader's Greed, 937ft. | Ap. 26 |
| A Woman's Wit, 1,543ft. | Ap. 26 |
| The Nimble Flea, 410ft. | Ap. 26 |
| The Doctor's Wife, 1,991ft. | Ap. 30 |
| If Doughty Deeds, 431ft. | Ap. 30 |
| Max as Yachtsman, 1,038ft. | Ap. 30 |
| A Woman's Gratitude, 1,020ft. | Ap. 30 |
| The Unwilling Bride, 1,040ft. | Ap. 30 |
| Views on the River Samoy, Belgium, 229ft. | Ap. 30 |
| Ceylon, the Pearl of the Orient, 281ft | Ap. 30 |
| Love in Old Brabant, 2,693ft. | Ap. 30 |
| Phantom Fortune, 3,479ft. | May 3 |
| St. Valentine's Day, 678ft. | May 3 |
| The Journalist, 1,020ft. | May 3 |
| The Pollos Trio, 401ft. | May 3 |
| The Cremation of Wiffles, 646ft. | May 3 |
| My Lady's Jewels, 2,100ft. | May 3 |
| The Wooing of White Fawn, 1,149ft. | May 3 |
| Life on Board an Ocean Greyhound, 532ft. | May 3 |
| Our Birds at Home, 443ft. | May 3 |
| **GAUMONT CO.** | |
| An Engine of Destruction, 1,975ft. | Ap. 27 |
| Wave Studies, 315ft. | Ap. 27 |
| Simple Simon and Calino's Legacy, 963ft. | Ap. 27 |
| The Valley of the Var, 250ft. | May 1 |
| Simple Simon as a Boxing Champion, 760ft. | May 1 |
| Turkestan and its Inhabitants, 315ft. | May 1 |
| Anguish, 2,050ft. | May 4 |
| Cards—and a Girl, 870ft. | May 4 |
| Polypes or Devil Fish, 445ft. | May 4 |
| Tiny Tim, Strolling Minstrel, 715ft. | May 4 |
| **URBANORA CO.** | |
| A Plunge for Fortune, 1,855ft. | Ap. 30 |
| The Persevering Cabby, 375ft. | Ap. 30 |
| Scenes in the Tyrol, 375ft | Ap. 30 |
| **SELIG POLYSCOPE CO.** | |
| The Artist and the Brute, 1,045ft. | Ap. 27 |
| The Lesson, 1,012ft. | Ap. 27 |
| A Canine Matchmaker, 981ft. | May 1 |
| The Miners' Justice, 1,015ft. | May 1 |
| Sweeney and the Million, 1,025ft. | May 1 |
| The Empty Studio, 1,033ft. | May 4 |
| The Governor's Daughter, 1,004ft. | May 4 |
| How It Happened, 1,000ft. | May 4 |
| **WESTERN IMPORT CO.** | |
| Old Ma'm'sell's Secret, 2,000ft. | Ap. 26 |
| A New Cure for Divorce, 1,000ft. | Ap. 26 |
| Jack in the Box, 1,000ft. | Ap. 26 |
| The Woman Haters, 570ft. | Ap. 26 |
| A Will and a Way, 1,000ft. | Ap. 26 |
| Big Sister, 1,000ft. | Ap. 30 |
| Now Watch the Professor, 1,000ft. | Ap. 30 |
| Topsy Turvey Love Affair, 995ft. | Ap. 30 |
| The Poacher, 1,000ft. | May 3 |
| Standing Room Only, 1,000ft. | May 3 |
| Wonders of Surgery, 995ft. | May 3 |
| Ashes of Memory, 995ft. | May 3 |
| **HEPWORTH CO.** | |
| At the Prompting of the Devil, 2,025ft. | Ap. 27 |
| The Lover that Took the Cake, 600ft. | May 1 |
| A Policy of Pin Pricks, 450ft. | May 4 |
| **J. FRANK BROCKLISS, LTD.** | |
| A Mother's Heart, 995ft. | Ap. 26 |
| The Raffle, 998ft. | Ap. 26 |
| The Governor's Clemency, 1,026ft. | Ap. 26 |
| Mama's Boy, 989ft. | Ap. 27 |
| Just Like the West, 385ft. | Ap. 27 |
| Fish Industry, 258ft. | Ap. 27 |
| The Lake Orta, 312ft. | Ap. 27 |
| The Prodigal Wife, 1,020ft. | Ap. 30 |
| The New Magdalen, 1,941ft. | May 1 |
| First of April, 384ft. | May 1 |
| Hidden Light, 1,055ft. | May 1 |
| Linked by Fate, 1,057ft. | May 3 |
| An Ill-wind, 910ft. | May 3 |
| Spry Spinsters, 698ft. | May 3 |
| **M. P. SALES AGENCY.** | |
| **A.B.** | |
| Love in an Apartment Hotel, 1,008ft. | Ap. 27 |
| "Look Not Upon the Wine," 530ft. | Ap. 27 |
| The Way of the World, 958ft. | Ap. 27 |
| A Chance deception, 1,006ft. | May 1 |
| Tightwad's Predicament, 531ft. | May 1 |
| A Lucky Toothache, 578ft. | May 1 |
| The Unwelcome Guest, 1,012ft. | May 4 |
| The Spring of Life, 484ft. | May 4 |
| The Unchanging Sea, 960ft. | May 4 |
| The Passing of a Grouch, 545ft. | May 4 |
| **WELT.** | |
| Kerka Waterfalls, near Scardona, 267ft. | May 4 |
| **KALEM.** | |
| A Life in the Balance, 988ft. | Ap. 27 |
| Trixie and the Press Agent, 428ft. | Ap. 27 |
| The Fire Coward, 1,008ft. | May 1 |
| The Mountain Witch, 963ft. | May 1 |
| The Redemption, 1,872ft. | May 4 |
| Panic Days in Wall Street, 1018ft. | May 4 |
| **B. AND C.** | |
| Jobson's Luck, 970ft. | Ap. 27 |
| The Sanctimonious Spinsters' Society, 605ft. | May 1 |
| The Favourite for the Jamaica Cup, 976ft. | May 4 |
| **LUBIN.** | |
| Until We Three Meet Again, 2,073ft. | Ap. 27 |
| The Supreme Sacrifice, 1,018ft. | Ap. 27 |
| Importing Cattle from Mexico to U.S.A., 308ft. | Ap. 27 |
| San Xavier Mission, Tucson, 235ft. | Ap. 27 |
| Art and Honour, 1,014ft. | May 1 |
| Army Target Practice, 346ft. | May 1 |
| The Higher Duty, 1,009ft. | May 4 |
| The Female Detective, 722ft. | May 4 |
| **COMET.** | |
| Taming a Bachelor, 1,008ft. | May 1 |
| A Waif on the Mountains, 1,008ft. | May 4 |
| A Section of New York City Water Tunnel, 114ft. | May 4 |
| **EMPIRE.** | |
| The City of York, 403ft. | May 1 |
| **THE ECLAIR CO.** | |
| A Frustrated Romance, 600ft. | May 4 |
| Uncle Tom's Will, 610ft. | May 4 |
| The Trail of the Silver Fox, 950ft. | May 4 |
| The Love Chase, 1,930ft. | May 4 |
| A Tammany Boarder, 960ft. | May 8 |
| The Heart's Highway, 2,000ft. | May 8 |
| Softy as Detective, 680ft. | May 8 |
| Saigon, 350ft. | May 8 |


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NOTICE IS HEREBY GIVEN that the Partnership heretofore subsisting between us the undersigned Cecil Paget and George Wayne, carrying on business as Scenery Contractors at Harders Mews, Peckham, in the County of Surrey, under the style or firm of Wayne and Co., has been dissolved by mutual consent as and from the 21st day of April, 1913.

All debts owing by the said late firm will be paid by the said George Wayne.

Dated the 23rd day of April, 1913.

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# THE SHOWMAN WORLD

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**The Royal Visit Carnival at Crewe.**

As the Railway City of Crewe is one of Mr. P. Collins' towns on his Great Midland circuit of fairs and wakes, the occasion of the Royal Pilgrimage to the heart of the industrial world was made the appropriate time to hold a carnival fair. The greater part of the roundabouts, shows, etc., we chronicled as being at Wrexham Fair were at Crewe. The Lessee of the Fair (Mr. P. Collins) provided a grand new show, the Variety Palace, with the man of many mysteries and Esoteric marvels (James Leo) as the star turn; the great scenic railway, and the twin ships in the air. Miss M. Collins displayed her fine set of galloping horses, and Mr. Harrison exhibited the helter-skelter tower. There were also juvenile sets of roundabouts and swings by other caterers. Amongst the exhibitions were Messrs. James R. Styles' unique model, "the convict city"; Mr. J. Caddick's (jun.) interesting exhibit, the working model of an Australian gold mine; and J. Lewis with serpent jungle; Messrs. J. Caddick and Sons' Famous American photo-car; Mrs. Collins' novel throwing game, the dandies; and Mr. J. Caddick's (jun.) original knock 'em downs. "Casey's Court."

The shooting saloons were those of Messrs. Wright Bros. The throwing games, dolly frames and coker shies were by Messrs. Wright, Fletcher, Warwick, Cooper, Williams, F. Connor-Bellany, and John Cordwell. There were many small toy bazaars, gingerbread and nut stalls, and other attractions by both itinerant and local caterers.

**Collins's Alfresco Pavilion, Hanley.**

The Olympian Skating Rink, Hanley, owned by Mr. P. Collins, has been turned into an up-to-date alfresco pavilion under the personal supervision of Mr. Harry Leslie, of Rusholme, Manchester, the well-known alfresco magnate. It is to be opened on Monday next as the Olympian Pavilion, with Mr. Harry Leslie's Gay Lieutenants, and they will be followed by Ambrose Barker's Corinthians, the Busy Bees, Nobodies, Comedies, Nomads, Euterpeans, Cantabs, etc. Mr. Collins's popular manager, Mr. T. W. Bew, will continue in that capacity at the New Pavilion. No expense has been spared to make the Pavilion quite one of the most up to date in the country. Tip-up stalls, chairs and a spacious promenade to accommodate 2,000 people has been completed. The stage is fully equipped in every respect, and is 30ft. x 20ft., with a flood of electric lights. We prophesy a most successful run to Mr. Collins's new venture.

**A World-famous Circus Director.**

Mr. Abell, director of the Hippodrome Circus, is again in the homeland after an absence of nine years. He claims the proud distinction of being the oldest living showman, with a worldwide experience and reputation. Now in his eighty-sixth year, he is the doyen of the circus world.

The name of the Hippodrome Circus is a household word in the East, and is still, without doubt, the most successful circus touring. Mr. Abell, who is accompanied by Miss Ashley, intends to remain in England for the summer, returning to the East about September.

The Hippodrome Circus is now touring through Ceylon under Mr. K. Bysack, the popular proprietor and manager, who is now in sole charge of the company, consisting of thirty artistes and a large working staff. The Hippodrome Circus has one of the largest menageries touring, lions, tigers, leopards, bears, elephants, monkeys, etc., etc., and a magnificent stud of performing horses and ponies, and mules. Hugo Mariani, the equestrian director, is a splendid animal trainer. The lion tamer and performer is Mr. G. Wilson. The star turns in the arena include: Miss Mary Belle, on the revolving wire; Mr. G. Carpi, lightning table act; Dicky and Bella, novelty staircase act; Signor Serra, on the vertical rope; Roccoco, the Continental Auguste; and Romoh, the funny man; Miss Alburta, the peerless equestrienne; Miss Augusta, bounding lady jockey; the Mariani Family, six in number; Miss Ernesta, child marvel on horseback; Funny Hugo; the Mysore Troupe of acrobats, five in number; and a Continental ballet of nine ladies, introducing Turkish, Russian, Spanish, Hungarian and classical dances.

The company had a most successful seasen during the last cold season at Calcutta, where they played to record houses for two months.

Mr. K. Bysack was presented with a magnificent gold watch and chain by some of the residents in Calcutta as a token of esteem and appreciation in catering for the public amusement and bringing yearly to Calcutta such an array of talent—always something new and novel, said the Press and public. Mr. Abell, during his holiday, intends to look round for some startling novelties. See our advertising columns for particulars.

**Luton Fair.**

The shows, roundabouts, and amusements at this Fair were provided by Messrs. Henry Thurston and Sons, the Harris Family, H. Barnard, A. Shaw, J. Short, and other caterers of popular entertainments.

**Brighouse Spring Fair.**

Good business was done at this popular centre by Messrs. Goldthorpe Marshall with scenic railway and galloping horses; W. Holdsworth with cycle track; J. Pullen with swings, bazaar and Panaum stall; Chapman, Ackroyd, Castle, and Pullen with throwing games; and Wright and Co., confectioners.

**Notes of Fairs in Wales.**

The Fair at Pontypool had for its entertainers Messrs. Whittingham, with picture show; T. Sullivan, with boxing booth; E. Danter, with switchback: Jervis, with aerial flight; Jacob Butlin, with gallopers, aerial boats, and throwing games; J. Wright and J. Whayman, with shooters; Leonard and Whittingham, with over boats and highfliers; bazaars, stalls, and all the fun of the fair by Messrs. Whayman Bros., Haley, E. Clarke, J. Danter, J. Davies, and J. Bullin.

**On the Scotch Round.**

Hamilton Spring Fair was well maintained by a crowd of amusement providers. These included: Mrs. John Wilmot's cockerels, James Wilmot's motor cars, Cadona's motor cars, and Mrs. Howard's steam yachts, and John Hart's temple of mystery. The minor amusements—shooters, throwing games, etc., were by Messrs. D. Moore, Samuels, S. Rubenstein, A. Broughton, E. Stevenson, J. McIndoe, Wm. Smith, John Wilmot, A. Blockley, Wm. Newey, R. Russells, A. Carrick, and Wm. Gow.

**Guild Subscriptions, 1913.**

Per Mr. Mitchell:—Messrs. Hughes and Martin, 10s.: J Dearden, 5s.; J. Butterworth, 5s.; John Ingham, 5s.; T. Hall, 5s.; Mrs. Henshaw, 5s. Per the secretary:—Mr. Enfield, 5s.

Max Carl, recently of Carl and Carr, is now working on his own, and is this week at the Oxford and Chelsea Palace, scoring a success with "Oh, she was!"

**SCALE OF CHARGES FOR ARTISTES WANTING ENGAGEMENTS And MANAGERS WANTING ARTISTES.**

THREE LINES (ABOUT TWENTY WORDS) ONE SHILLING.
Each Additional Word, One Penny.

This Scale does not apply to "Trade" Advertisements in these Columns.

TERMS OF SUBSCRIPTION (Post Free).

| | UNITED KINGDOM. | FOREIGN |
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| One Quarter .... | 6s. 6d. | 8s. |
| Half Year ..... | 13s. 0d. | 16s. |
| One Year ..... | 26s. 0d. | 32s |

The Offices of "The Era" are "THE ERA" BUILDINGS, 5, TAVISTOCK-STREET, STRAND, W.C.

For the convenience of Advertisers, Replies to Advertisements are received. They ca remain until called for, or be forwarded by Post if postage be arranged.

NO STAMPS.

Advertisers and subscribers are politely requested to forward cheques or Postal Orders in payment of their Advertisements and Subscriptions, crossed "Lloyds Bank Ltd." Remittances should be made payable to "The Era," Limited, and addressed,

The Publisher,
"The Era" Buildings, 5, Tavistock-st., Strand, W.C.
"Wire," "The Era, London."
"Ring-up," 4747 or 1433 Central.

IN case of the non-delivery of "THE ERA" by the First Post, the Publisher will be greatly obliged if Advertisers will forward their Postal Wrappers with the time of delivery marked upon them.

## COMPANIES WANTED.

TWENTY WORDS, ONE SHILLING.
Each additional word, One Penny.

**MILTON BODE and EDWARD COMPTON'S THEATRES.**

WANTED, First-class Companies for KENNINGTON THEATRE, S.E., Aug. 18, 25, Sept. 15, Oct. 6, 13, 20, Dec. 8, on.
DALSTON THEATRE, LONDON, N.E., May 19, June 2, Aug. 25, Sept. 8, Oct. 6, 13, 20, on.
COUNTY THEATRE, READING, May 19, 26, Aug. 11, 18, 25, Oct. 13, 20, on.
OPERA HOUSE, LEICESTER, May 19, Aug. 11, 18, Oct. 13, Nov. 24, Dec. 8, on.
ROYALTY THEATRE, CHESTER, Dec. 15.
GRAND THEATRE, WOLVERHAMPTON, May 12, Aug. 11, 18, Sept. 8, 22 Nov 24, on.
THEATRE ROYAL, HUDDERSFIELD, May 19, Aug. 11, 18, 25, Sept. 15, 22, 29, Oct. 13, 20, on.
OPERA HOUSE, NORTHAMPTON, Aug. 4, 11, 25, Sept. 1, 8, 22, Oct. 27, Nov. 17, 24, on.
THEATRE ROYAL, LEICESTER, May 12, June 2, July 7, 14, 21, Aug. 4, 11, Sept. 15, on.
Address, Milton Bode, Theatre, Reading.

WANTED, First-class Company for Huddersfield, May 19, 26.
Reading, May 19, 26.
Wolverhampton, May 12.
Wire, Milton Bode, Theatre, Reading.

**ROYAL ARTILLERY THEATRE AND OPERA HOUSE, WOOLWICH.**
Lessee and Manager, Jules Richeux.

WANTED, Wanted, First-class Attractions. Aug. 4, 11, and few Autumn vanacies. Bookings: D'Oyly Carte, "Merry Widow," "Arcadians," "Our Miss Gibbs," "Kismet," "Milestones," "Ready Money," "The Quaker Girl," "Chocolate Soldier," Mrs. Langtry, "Waltz Dream," "Count of Luxembourg," "The Whip," "Glad Eye," "Bunty Pulls the Strings," "Sunshine Girl," "Gipsy Love," &c., &c.
Re dates, Jay and Mann.

**WEYMOUTH NEW THEATRE.**
The Most Charming Theatre on South Coast.
Seating capacity over 1,000.
Holding £120 at ordinary prices.
Open all the year round.
WANTED, First-class Companies, May 5, 19, 26, June 16, 23, Oct. 20, 27, and on, with exceptions.
Re dates, apply Jay and Mann.
Other coms., W. R. Wallis, Manager.

**PIER THEATRE, EASTBOURNE.**
WANTED, Companies, May 5 (week), May 12 (3 nights), and various dates onwards.
Apply, D. Hayes, Pier, Eastbourne.

**THEATRE ROYAL, MARGATE.**
WANTED, May 19 (oblige "Cattle Thief"), June 2, on, exceptions. Weathersby's Agency, 3, Bedford-street, W.C.

**NEW THEATRE ROYAL, WINDSOR.**
WANTED, First-class Attractions for August Bank Holiday (first vacancy), Aug. 18, 25, Sept. 15, 22, Oct. 20, 27, Nov. 24. J. E. Bull, above.

**THEATRE ROYAL, PETERBOROUGH.**
Lessee, Lieut.-Col. Winstanley.
Bookings, first three nights of each week.
WANTED, Companies, May 19, onwards.
All communications re dates,
Adams' Agency, Broadmead House, Panton-st., S.W.

**KEMBLE THEATRE, HEREFORD.**
A Magnificent New Building, holding £100.
Played on Easter Monday night to £105 8s.
An interesting arithmetical problem.
WANTED, high-class Attractions, autumn.
Re dates, address Adams' Agency.
Broadmead House, Panton-street, S.W.

**HER MAJESTY'S THEATRE, CARLISLE.**
Lessee and Manager, Sidney Bacon.
WANTED, Wanted, First-class Attractions, Sept. 1, 8, 15, and 29, Oct. 13, on, with exceptions.
Bookings include:—"Bunty Pulls the Strings," "Glad Eye," "Chocolate Soldier," "Milestones," "Count of Luxembourg," "Hindle Wakes," "Butterfly on the Wheel," "The Quaker Girl," Carl Rosa Opera Co., "The Younger Generation."
Address, Sidney Bacon, 143, Charing Cross-road, London, W.C.
Telephone, 1456 Gerrard.
Telegrams, "Nocabdis-Ox-London."

**THEATRE ROYAL, ASHTON-UNDER-LYNE.**
WANTED, first-class Attractions for Sept. 1, 8, 15, Oct. 20.
Bookings for 1913 include:
Mr. George Edwardes' Repertoire Co., "The Girl in the Taxi," "Gipsy Love," "Milestones," The O'Mara Opera Co., "Princess Caprice," "Sign of the Cross," "Hindle Wakes" (3rd visit), &c., &c.
Address, Charles Revill, T.R., Stockport.

**THEATRE ROYAL, STOCKPORT.**
**THEATRE ROYAL, ASHTON-UNDER-LYNE.**
WANTED, first-class Pantomimes, twice nightly. Stockport, Jan. 12.
Ashton-under-Lyne, Jan. 12.
Address, Charles Revill, Stockport.

**THEATRE ROYAL, STRATFORD, E.**
WANTED, Strong Dramatic Attractions, May 19, 26, July 14, 21, 28.
A. E. Abrahams.
73, Romford-road, Stratford, E.

**OPERA HOUSE AND HIPPODROME, LTD., BURTON-ON-TRENT.**
Vacant,
Whit week and May 26, through misunderstanding.
Also various dates onwards.
WANTED, First-class Companies.
This theatre is now under entirely new management, thoroughly done up, new dressing rooms, and quite up to date.
Good business for good attractions.
All communications to the Manager.
Telegrams: Hippodrome, Burton.

## COMPANIES WANTED.

WANTED, First-class Companies.

| | |
|---|---|
| NEW THEATRE, WORCESTER. | WANTED, |
| NEW THEATRE, WORCESTER. | |
| NEW THEATRE, WORCESTER. | STAR |
| NEW THEATRE, WORCESTER. | |
| NEW THEATRE, WORCESTER. | ATTRACTIONS |
| NEW THEATRE, WORCESTER. | |
| NEW THEATRE, WORCESTER. | FOR |
| NEW THEATRE, WORCESTER. | |
| NEW THEATRE, WORCESTER. | THE |
| NEW THEATRE, WORCESTER. | |
| NEW THEATRE, WORCESTER. | FOLLOWING |
| NEW THEATRE, WORCESTER. | |
| NEW THEATRE, WORCESTER. | DATES. |
| NEW THEATRE, WORCESTER. | |
| NEW THEATRE, WORCESTER. | |
| NEW THEATRE, WORCESTER. | |

Vacant Aug. 18, 25, Sept. 18, 22, Oct. 20, Nov. 3 onward, with exceptions.

EMPIRE, WORCESTER.
Pictures and Bijou Vaudeville.
(Arrangements complete.)

THEATRE ROYAL, TONYPANDY.
Spring Vacancies.

NEW THEATRE, BARRY.
Spring Vacancies.

KING'S ELECTRIC THEATRE, BARRY.
Pictures and Bijou Vaudeville.
(Arrangements complete.)

KING'S THEATRE, GAINSBOROUGH.
Spring Vacancies.

Wanted, Large Theatre to produce "Cinderella" Pantomime next Season.
Wanted, to Let, on Royalty, for Stock Season or Tour, several Important Dramas, including "The Prairie Flower," "Our British Empire," &c., &c.
All communications to
Arthur Carlton, Ravenscourt, Worcester.

**ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.**
Lessee and Manager, Mr. Hugh Robertson.
WANTED, First-class Attractions, for Aug. 4, 11, 25, Sept. 15, 29, Oct. 6, on, with exceptions. Bookings for spring, 1913, include: "Brewster's Millions," "The Queen Mother," F. R. Benson Co., "The Arcadians," "Babes in the Wood," "Cinderella," "The Glad Eye," "The Chocolate Soldier," "The Silver King," "Man and Superman," "The Girl in the Train," "The Speckled Band," "Hindle Wakes," and "The Count of Luxembourg." Applications for dates, Hugh Robertson, Theatre Royal, Jarrow-on-Tyne.

WANTED, First-class Attractions only.
T.R., DUBLIN.
G.T., DUBLIN, May 19 (?), 26 (?).
O.H., BELFAST
May 26.
O.H., CORK, May 19, Aug. 4, 11
G.T., SWANSEA, May 19, June 23, 30, July 7.
G.T., SOUTHAMPTON.
T.R., BOURNEMOUTH.
P.P.T., BRIGHTON, June 2.
HIPPO., DARLINGTON.
Apply, The Fredk. Mouillot Offices, 1, King-street, Covent Garden, W.C.

KELLY'S THEATRE, LIVERPOOL.
KELLY'S THEATRE, LIVERPOOL.
WANTED, Wanted, Powerful Attractions, for weeks of
June 9 and 16.
June 9 and 16.
June 9 and 16.
Wire or write to
W. W. Kelly, Birkenhead.

THEATRE ROYAL, PLYMOUTH.
Managing Director, Mr. James M. Glover.
WANTED, First-class Companies, June 9, onwards, Sept. 15, Nov. 24, Dec. 1, Dec. 15.
Bookings this year:
"The Arcadians," "Oh! Oh! Delphine," "Flag Lieutenant," "Waltz Dream," "The Girl in the Taxi," Carl Rosa (two weeks), "Kismet," "The Dancing Mistress," "The Sunshine Girl," "The Whip," "The Dollar Princess," "The Merry Widow," "The King of Cadonia," New Gaiety Play, "Drake" (No. 1), The Follies (three weeks), "The Pink Lady," &c.
Address,
J. M. Glover,
Theatre Royal,
Drury-lane.

METROPOLE, GLASGOW, LTD.
WANTED, Dramatic Attractions.
June 9,
June 23,
Dec. 22,
and various 1914.
Arthur Jefferson, 132, Charing Cross-rd., London.
Wires, "Aitenev-Ox-London." 'Phone, Regent 1480.

GAIETY, DUNDEE.
WANTED, Dramas, Twice Nightly, May 12, 19, 26, June 2, 16, and various Autumn.
Address re dates only,
Arthur Jefferson, 132, Charing Cross-rd., London.
Upon all other matter direct to
H. C. Cavanah, Managing Director.

HARROGATE AND SCARBOROUGH GRAND OPERA HOUSES.
WANTED, First-class Company (Musical preferred), May 5, 3 nights Harrogate, 3 nights Scarborough.
Apply, William Peacock, Theatre, Harrogate.

SCARBOROUGH GRAND OPERA HOUSE.
WANTED, First-class Company (Musical preferred) or Variety Combination, May 19 (6 nights).
Apply, William Peacock, Theatre, Harrogate.

HARROGATE GRAND OPERA HOUSE.
WANTED, First-class Company (Musical preferred) or Variety Combination, May 26 (6 nights).
Apply, William Peacock, Theatre, Harrogate.

THEATRE ROYAL, HANLEY.
WANTED, First-class Attractions, Aug. 11, Sept. 1, 8, 15, onwards.
Apply, Chas. Elphinstone.

WANTED, High-class Attractions, May 5, Fulham, onwards.
May 19, 26, Ipswich (weeks), June 2, 9.
May 26, Eastbourne (week).
May 12, Coronet (Star Co.).
Apply, H. W. Rowland, Coronet Theatre, W.

**THEATRE ROYAL, LEAMINGTON SPA.**
Lessee, C. S. BIRCH.
**WANTED FIRST CLASS CO.'S ONLY.**
**May 5, 6, 7, and from May 19 onwards. June, July, August.**
**Also Flying Matinees.**
Always Good Results.

## COMPANIES WANTED.

THEATRE ROYAL, BRIGHTON.
WANTED, First-class Company for May 5. Unexpectedly vacant.
Address, Lawson Lambert, as above.

SEVEN PROGRESSIVE THEATRES.
WANTED, High-class Companies.
CORONET THEATRE, LONDON, W.
May 12. June 23, July, onwards.
FULHAM THEATRE, S.W.
May 5, onwards.
DEVONSHIRE PARK T., EASTBOURNE.
May 26, June 9, 16, 23 (3), 30, July 7, 14.
GAIETY THEATRE, HASTINGS.
June 2, 16, 26 (3), July 14, 21 (3).
PLEASURE GARDENS, FOLKESTONE.
June 12 (3), July 7, 24 (3).
OPERA HOUSE, TUNBRIDGE WELLS.
May 26, Aug. 28 (3), Sept. 8.
LYCEUM THEATRE, IPSWICH.
May 19, 26, June 2, onwards.
Apply, H. W. Rowland, Coronet Theatre, W.

MORTON POWELL THEATRES.
WANTED, Wanted, Powerful Plays.
BRITANNIA THEATRE, LONDON.
May 5, 12.
BORDESLEY PALACE, BIRMINGHAM.
July 14, 21, 28.
QUEEN'S THEATRE, FARNWORTH.
April 28, May 5, 12.
Morton Powell, Britannia Theatre, London.

GRAND THEATRE, RHYL.
WANTED, Wanted, Big Attractions, May 15 (3), July 14, 21, Sept. 22.
Only vacant dates this year.
Address, Chas. M. Julian, Manager, The Cottage, Torrisholme, Morecambe.

WANTED, Wanted, First-class Attractions
Theatre Royal, Swansea.
Apply, William Coutts,
Theatre Royal, Swansea.

REPERTORY THEATRE, LIVERPOOL.
WANTED, Wanted, Wanted, June 9, June 9, June 9.
First-class plays and comedies only considered.
Also June 23 vacant.
Wire or write to Mr. Basil Dean, Manager.

GRAND THEATRE, CROYDON.
Now Booking for next Autumn.
Only a few vacant dates.
WANTED, Good, Sound Attractions.
Apply to B. Blaiberg, 18, Ironmonger-lane, London, E.C.,
or to Ernest Archer, Grand Theatre, Croydon.

WANTED, Wanted, First-class Companies, for Aug. 4, 11, 18, and 25.
Apply, W. Roberts-Marshall,
Gaiety Theatre, Manchester.

WANTED, Wanted, Wanted, Companies.
GRAND THEATRE, WEST HARTLEPOOL (no dramas), Sept. 1, 22, Oct. 13, 27, Nov. 24, and Dec. 8.
OPERA HOUSE, WORKINGTON, Aug. 4, 11, 18, Sept. 1 and 22.
GRAND THEATRE, LANCASTER, Aug. 11, 25, Sept. 8, 15, Oct. 13.
Stanley Rogers,
Theatre Royal, North Shields.

ALEXANDRA THEATRE, WIDNES.
WANTED, First-class Companies for Aug. 11, 18, 25, and onwards, with exceptions.
Once or Twice Nightly.
Jas. Kiddie, Caen Villa, Highfield-road, Widnes.

WANTED, First-class Companies, twice nightly Hippodrome, Bolton, May 19, onwards, with exceptions.
Address, E. Dottridge, 50, Union-street, Oldham.

WANTED, Twice-Nightly Attractions. Dramatic or Vaudeville Combinations.
Paisley, May 19, 26.
Perth, May 12.
Apply, J. H. Savile, Paisley Theatre.

WANTED, for the Prince of Wales' Theatre, Salford, first-class Companies for May 19, Aug. 4, and onwards. Address, E. B. Goulden.

NEW THEATRE, ABERDARE.
WANTED, First-class Attractions, Musical preferred. Whit week and May 19; also autumn dates. Apply, Z. Andrews.

STANLEY, DURHAM, ROYAL, LTD.
WANTED, big Attraction, May 19; open to negotiate wtih a responsible manager to run stock six or eight weeks (once nightly), commencing June 2; two pieces per week preferred. All coms., Mark H. Lindon.

OPERA HOUSE, WAKEFIELD.
WANTED, Really First-class Attractions, May 5, 19, June 2, onwards. Apply, Sherwood and Co.

KING'S AND WIMBLEDON.
"Second in Command," "Harbour Lights," &c.
WANTED, re Summer Engagement.
Weathersby's Agency, 3, Bedford-street, W.C.

WINTER GARDENS, NEW BRIGHTON.
WANTED, First-class Attractions, June 23, July 14, 21, Sept. 29.
Only Vacancies till Christmas.
Must be absolutely first-class from every point of view.
Address, Managers.

WANTED, Attraction, May 5, Weymouth. Wire, Charlton Mann, Adelphi Theatre.

OPERA HOUSE, JERSEY,
ST. JULIAN'S HALL, GUERNSEY.
WANTED, first-class Attractions (musical preferred), Aug. 18, height of season; capacity business certain. Write, Edward Marris, 39, Princes-place, Holland Park, W.

BRIXTON THEATRE, S.W.
WANTED Attractions, May 19, 26, and on. Fredk. Melville, Lyceum Theatre, W.C.

WANTED, Wanted, First-class Attractions, for
May 26 and July 28.
Apply, Howard and Wyndham, Lyceum Theatre, Edinburgh.

PRINCE OF WALES' THEATRE, GRIMSBY.
WANTED, Companies for July 14, Aug. 18, 25, Sept. 1, 8, 15, Oct. 6, Dec. 1, 8.
J. H. Curry, as above.

GRAND THEATRE, HULL.
WANTED, June 2, Musical or other high-class Attraction.
Wm. Morton.

BOROUGH THEATRE, STRATFORD.
Vacant, May 26.
Also one or two dates, Aug. and Sept.
WANTED, first-class Attractions.
Fred Fredericks.

## THEATRES WANTED.

"THE MAJOR."
"MISS PLASTER—OF PARIS."
WANTED, good Theatres, May 19, 26, June 16, 23, Aug. 4.
Henry L. Osmond, T.R., Smethwick.

"WHAT HAPPENED TO JONES."
An Ideal Holiday Attraction.
WANTED, Whit. (once or twice nightly).
C. Vernon Proctor, 1, Kirby-rd., Portsmouth.

WANTED, Theatres, for "The Great Carmo" Company, and other powerful Combination Variety Companies. State holding capacity at ordinary prices. &c., "L.C.C." Agency, Quin's Buildings, Pink-lane, Newcastle-on-Tyne. Wires, "Lively," Newcastle.

## THEATRES WANTED.

**ARTHUR HINTON AND LEILA ZILLWOOD COMPANIES.**

The Original and Best.
A Column of Winners.
Good Wine Needs no Bush.

**"ALLAH'S ORCHARD."**
**"ALLAH'S ORCHARD."**

**By Miss Emma Litchfield.**

WANTED, BIG THEATRES,
WANTED, BIG THEATRES,
WANTED, BIG THEATRES

May 19,
May 19,
May 19,

June 2, 9, 16, and 23,
June 2, 9, 16, and 23,
June 2, 9, 16, and 23,

July 7,
July 7,
July 7,

Only Vacant Autumn Date,
Only Vacant Autumn Date,
Sept. 22,
Sept. 22,
Sept. 22,
The Only Autumn Date.
The Only Autumn Date.

The Ideal Twice-Nightly Attraction.

Costumes, Scenery, and General Mounting Unsurpassed.

Full London Chorus.

Musical Director.

The greatest success of the four successes advertised in this column, therefore the biggest success now on the road.

Managers at every theatre visited loud in its praise.

At no theatre visited has a manager expressed regret at booking this enormous success.

The confidence placed in a Hinton and Zillwood production by Resident Managers as a big drawing card more than justified by the returns for this show.

Booked and Re-booked at all the leading dramatic theatres.

Re Dates,
ARTHUR HINTON,
Theatre Royal, Dewsbury.

**"HIS INDIAN WIFE."**
**"HIS INDIAN WIFE."**

**By Miss Emma Litchfield.**

WANTED THEATRES,
WANTED THEATRES,
WANTED THEATRES,

May 5, 26,
May 5, 26,
May 5, 26,

July 7, 14, 28,
July 7, 14, 28,
July 7, 14, 28,

Aug. 4, Aug. 4, Aug. 4,
Aug. 4, Aug. 4, Aug. 4,
Aug. 4, Aug. 4, Aug. 4,

Aug. 18,
Aug. 18,
Aug. 18,

Oct. 6,
Oct. 6,
Oct. 6,

Nov. 24,
Nov. 24,
Nov. 24,

and onwards.
and onwards.
and onwards.

**"KING OF THE GIPSIES."**
**"KING OF THE GIPSIES."**

**By Miss Emma Litchfield.**

WANTED, THEATRES,
WANTED, THEATRES,
WANTED, THEATRES,

Aug. 4
Aug. 4,
Aug. 4,

Sept. 1, 15, 22,
Sept. 1, 15, 22,
Sept. 1, 15, 22,

Dec. 15, 22.
Dec. 15, 22.
Dec. 15, 22.

**"A CLEVER IMPOSTOR."**
**"A CLEVER IMPOSTOR."**

**By Miss Emma Litchfield.**

Clear Stage only required.

Wanted,
Wanted,
Wanted,

Aug. 4 and 18,
Aug. 4 and 18,
Aug. 4 and 18,

Sept. 15 and 22,
Sept. 15 and 22,
Sept. 15 and 22,

Nov. 3, 10, 24,
Nov. 3, 10, 24,
Nov. 3, 10, 24,

and various onwards.
and various onwards.
and various onwards.

If you see it in an Hinton and Zillwood advert., it is so.

Re Dates,
Mr. G. MORETON WILLIAMS.
Holmdene, 3, River Bank, Hampton Court.
Telephone: 1,732, Kingston-on-Thames.

## THEATRES WANTED.

WANTED, Wanted, Theatres,
"The Diver's Luck," June 2, 23, 30.
"It's Never Too Late To Mend," June 2, 9.
"Why Woman Sins," May 19.
Andrew Emm, Empire Theatre, Holloway, N.

Alexandre Dumas' Masterpiece,
"MONTE CRISTO."
From the New Princes Theatre, W.C.
The entire production carried.
WANTED, Sept. 1, 8, Oct. 20, 27, Andrew Emm, Princes Theatre, W.C.

"A ROYAL DIVORCE."
"A ROYAL DIVORCE."
WANTED, Wanted, Wanted,
for this Phenomenal Attraction,
weeks of June 9 and 23.
weeks of June 9 and 23.
weeks of June 9 and 23.
Wire or write to
W. W. Kelly, New T.R., Birkenhead.

"UNCLE TOM'S CABIN."
WANTED, Theatres or Halls.
Big Company. Full Chorus.
Real Negro Specialities.
All the Special Scenery and Printing.
Now Booking Autumn.
Charles Harrington,
34, Queen's-road, Finsbury Park, London.

"THE PRIVATE SECRETARY."
EUGENE C. STAFFORD'S No. 1 CO.
WANTED, First-class Theatres for above, July 7, 14, 21, Seaside; Sept. 1, 15, 22, 29, North, and onwards. Letters, Stafford, Bishopsdale, Biddenden, Kent.

"DIANA OF DOBSON'S."
WANTED, First-class Theatres, Autumn, for the entire actual Kingsway Theatre Production
"DIANA OF DOBSON'S."
Now in 45th week of tour.
Bookings include all leading London Suburban and Provincial Theatres.
H. V. Neilson,
Nordrach, Blagdon, Bristol.

MR. BULMER'S ENTERPRISES.
"DEADWOOD DICK."
"DEADWOOD DICK."
"DEADWOOD DICK."
Vacant Aug. 4, 18, Sept. 8, 29.
Aug. 4, 18, Sept. 8, 29.
"THE TYRANT."
"THE TYRANT."
"THE TYRANT."
Vacant Aug. 4, 11, Sept. 1, 15, 22.
Aug. 4, 11, Sept. 1, 15, 22.
"WHEN WOMAN HATES."
"WHEN WOMAN HATES."
"WHEN WOMAN HATES."
WANTED, Aug. 18, 25, Oct. 6, 13, 20.
Fred Bulmer,
Managers' Club, 5, Wardour-street, London, W.

"NICK CARTER, DETECTIVE."
"NICK CARTER, DETECTIVE."
WANTED, Aug. 4, Sept. 1, 8, 22, Oct. 6, 13, 27, and on, also Xmas and New Year.
A Graphic Show.
Now booking its fourth year at recognised theatres.
"IN A MAN'S POWER."
Wanted, May 26, June 9, July 21, and Aug. 4.
J. Forbes Knowles, T.R., Middlesbro. (R.).

"THE WALLS OF JERICHO."
"THE WALLS OF JERICHO."
Entire production carried.
Twice nightly if required.
"THE LION AND THE MOUSE."
"THE LION AND THE MOUSE."
From the Duke of York's Theatre.
WANTED, Whit week (to follow Grand. Leeds), also May 12, onwards.
Wire, Norris,
T.R., Swansea, to-day; then, Alexandra, Pontefract.

"A GIRL'S GOOD LUCK.
"A GIRL'S GOOD LUCK.
"A GIRL'S GOOD LUCK.
By Charles Darrell.
WANTED, Aug. 4, 11,
Sept. 1, 8, 15, 22.
Oct. 6, Nov. 10, 24.
E. L. Garside, Theatre Royal, Scarboro'.

"MAN TO MAN." EDWARD LLOYD AND CLIFFORD BOWN'S CO.
WANTED, July 7 (South), Sept. 8, 22, on. Lloyd, 7, Ashley-terrace, Weston, Bath.

"HINDLE WAKES."
The play that is breaking all records.
WANTED, Aug. 11 and 18, and Xmas.
All applications, Edwin T. Heys,
Mile End, Stockport.

HERBERT FULLER'S PLAYS AND TOURS.
"AS YOUR HAIR GROWS WHITER."
WANTED, Theatres. Wire, May 5. June 2, 9, 16, 23. Wire for May 5. June 2, 9, 16, 23.
"MOTHERLESS."
June 16, 23. July 21, 28. Aug. 4, 11, 25, &c.
"DICK WHITTINGTON."
Jan. 5, 12, 19, 26, &c. Lancs. or Yorkshire preferred. Cast of 40 to 50. Gorgeous production. T.R., Leicester (R.). Next, G.T., Burnley (R.).

"THE 10.30 DOWN EXPRESS."
WANTED, Wanted, May 19, between Sheerness and the Elephant.
Horace Stanley.
To-day, Grand, Plymouth. Next, Pier, Hastings.

WANTED, Jan. 26 and Feb. 2 for "Dick Whittington." Company of forty. First-class production. E. G. Falcon, County Theatre, Bedford.

"SILVER KING" CO.
Directors, Polini and Melford.
WANTED, Dates, Sept. 29, Oct. 13, 20, Nov. 10, Dec. 8; also Christmas Week. Dates invited for Spring, 1914. Address, G. M. Polini, 93, Penge-road, London, S.E.

"DAN, THE OUTLAW."
WANTED, Whit Week, for this powerful success. Grand plant of printing; strong cast. Wire, Herbert Shelley, 70, Talgarth-road, West Kensington, London. Monday, Theatre Royal, Sheffield.

WANTED, for "The Slave Girl," new version, with negroes and big combination, good Theatres or Halls, Sept. 22 and Oct. 6; twice nightly preferred. Coms., T. E. Ward, New Theatre, Middleton.

"THE MUMMY AND THE HUMMING BIRD."
WANTED, May 15, 16, 17, June 2 and 9, (South), for this fine play.
Hamilton Stewart, O. H., Cheltenham.

WANTED, May 19, 26 (follow Woolwich), June 9 (precede Bognor), June 23 (precede Hull), July 7. Miss Mabel Mannering in "The Liars," "Mrs. Dane's Defence," &c.
Millar Anderson, Aquarium T., Gt. Yarmouth.

"THE IDOL OF PARIS."
"THE IDOL OF PARIS."
WANTED, first-class Theatres or Halls,
May 12.
May 12.
May 19.
May 19.
June 16, 23, July 7, 14, and on.
A Record Success everywhere.
As a Twice-nightly Attraction, par excellence.
Wire for May 12, 19. Wire.
James Bell,
T.R., Darlington.

Leonard and French present
"THE GIRL OF MY HEART."
Strongest Cast Touring. Business Great.
WANTED, Known, Now Booking,
"THE MERCILESS WORLD."
"A GIRL FROM ARIZONA."
To-day, Kelly's, Liverpool.
April 28, Queen's, Leeds.
May 5, T.R., Sheffield.
Whit, Alex., Widnes.
May 19, T.R., Birkenhead.
May 26, Alex., Birmingham.

## THEATRES WANTED.

MR. and MRS. F. G. KIMBERLEY'S COS.
MR. and MRS. F. G. KIMBERLEY'S COS.
MR. and MRS. F. G. KIMBERLEY'S COS.
MR. and MRS. F. G. KIMBERLEY'S COS.
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MR. and MRS. F. G. KIMBERLEY'S COS.
MR. and MRS. F. G. KIMBERLEY'S COS.

### THE PRAIRIE OUTLAW.

By Mrs. F. G. Kimberley.

Two Companies on Tour: Both of equal strength.

This play has far surpassed all expectations.

The Scenery guaranteed most beautiful.

The finest Indian and Ranch Dresses ever toured.

Fast Booking Autumn Both Companies

North Company,
Vacant Aug. 11, 18, Oct. 27, Xmas.

South Company,
Vacant Aug. 11, 18, Dec. 8, Xmas.

### THE WILD GIRL OF THE FOREST.

By Mrs. F. G. Kimberley.

Few Autumn Dates.
All New Scenery and Costumes on order for Autumn Tour.

Special Cast being engaged.

### WAS SHE TO BLAME?

By Mrs. F. G. Kimberley.

Vacant, May 26, July 7, few Autumn.

### HER PATH OF SORROW.

By Mrs. F. G. Kimberley.

Vacant May 26, July 7, Aug. 18, Sept. 1.
Fast Booking Autumn.

This play being sent out with very Special Company and scenery, and will be a great Moneymaker.

### A NEW PRODUCTION.

By Mrs. F. G. Kimberley.

An Australian piece. Title to be known later. Produced at Junction, Manchester, Aug. 18, with all Mr. Broadhead's Theatres to follow. This play will be the Tenth Production with Mr. Broadhead. This speaks for itself. Thanks to Mr. Broadhead, also Mr. Coulson (South Shields), Mr. Rowe (Palace, Newcastle), Mr. Batty (Stockton) for contracts.

Only vacant dates, Nov. 10, 17, Dec. 8.
Xmas and New Year settled.

### THE BOY DETECTIVE.

By Mrs. F. G. Kimberley.

Mr. and Mrs. Lyndon produce same Whit week, King's, Longsight,
and it will be the Greatest Success they have toured.

### THE COLLIER'S LASS.

By Mrs. F. G. Kimberley.

Absolutely guaranteed to be the greatest success on the road to-day.

Two Companies on tour and doing phenomenal business.

Few Dates vacant this Autumn.
Toured by J. Newton Cowling.

### HER SECRET LOVER.

By Mrs. F. G. Kimberley.

Produced four years ago, and has been one of the best moneymakers ever toured.
Fast Booking a good Summer Tour.
Apply, for dates, J. Newton Cowling.

### THEATRE ROYAL, WOLVERHAMPTON.

Lessee, F. G. Kimberley.

The popular Dramatic House of the Town. A First-class Theatre. Business improving yearly.
Vacant, May 12, Aug. 25, Dec. 15.

### PLAYS TO LET FOR STOCK.

"WHY DID SHE RUN AWAY?"

"HER SECRET LOVER" (certain towns).

"THE POWER OF THE KING."

"A SOLDIER'S HONOUR,"

"A SISTER'S SIN."

All by Mrs. F. G. Kimberley.

"TWO LITTLE DRUMMER BOYS,"

By Walter Howard.

### AUSTRALIAN AND FOREIGN RIGHTS TO SELL OF SEVERAL PIECES.

Managers, don't be afraid to book Mrs. F. G. Kimberley's Plays.

They are doing the business.

Refer! Refer!

Write,
F. G. KIMBERLEY,
THEATRE ROYAL, WOLVERHAMPTON.

## THEATRES WANTED.

"GIRL'S TEMPTATION."
WANTED, Wanted, Wanted, Dates,
This Powerful Play,
May 12, 19.
Morton Powell, Britannia Theatre, London, N.

"TWO LITTLE VAGABONDS."
WANTED, Wanted, Wanted, Dates,
May 19, 26.
Morton Powell, Britannia Theatre, London, N.

"MILL GIRL TO MILLIONAIRESS."
WANTED, Wanted, Wanted, Dates,
May 19, 26, June 2.
Morton Powell, Britannia Theatre, London, N.

WANTED, First-class Theatres,
"PASSERS-BY,"
Aug. 18, Sept. 1, Oct. 6, 30 (3 nights), Nov. 3, 17.
North and Midland.
"THE BALKAN PRINCESS,"
with actual London Production,
Sept. 1.
Lancs. or Yorks.
"THE ARCADIANS,"
Sept. 22 (6 nights), 29 (3 nights), (South or Midlands),
Nov. 6 (?), 13.
(three nights each date),
North or Midland.
Apply, Leslie Moreton,
1 and 2, King-street, Covent Garden, W.C.

GORE OUSELEY'S PRODUCTIONS.
WANTED, Wanted, Wanted, Dates.
"AUTUMN MANŒUVRES."
Oct. 6, and various other vacancies.
GORE OUSELEY, 50, Rupert-street, W.

WANTED, Wanted, Wanted, Dates.
"THE CINGALEE."
June 5 (3 nights), and 9 (week).
GORE OUSELEY, 50, Rupert-street, W.

"ANN."
MADGE CRICHTON IN THE TITLE-ROLE.
WANTED, Wanted, Wanted, Dates.
GORE OUSELEY, 50, Rupert-street, W., or HALDANE CRICHTON, 4, Park-place, S.W.

"THE GOLD DIGGERS;
OR, THE BROKEN TRAIL."
WANTED, Wanted, Wanted, Dates.
Aug. 4 and onwards.
GORE OUSELEY, 50, Rupert-street, W.
'Phone, Regent 2286. Wires, "Ouseley, London."
E. P. MORGAN, General Manager.

MR. & MRS. HARRY LYNDON'S CO'S.
"THE PET OF THE RANCH."
"THE PET OF THE RANCH."
"THE PET OF THE RANCH."
By Mrs. F. G. Kimberley.

WANTED, May 19, 26, and on, for this great play. Guaranteed the finest mounted, dressed, and played drama on the road. An intense domestic story, appealing to all classes. Set amidst the picturesque surroundings of California.

Mr. and Mrs. Lyndon, who are the producers, have seen to it that nothing is lacking in scenic effect. There is plenty of humour in the acting. The incidents are all very exciting. — "Liverpool Express."

Harry Lyndon,
Theatre Royal, Wolverhampton.
Next, T.R., SUNDERLAND.

"A CIGARETTE MAKER'S ROMANCE."
WANTED, May 5, onward, follow Brighton. Weathersby's Agency, 3, Bedford-street, W.C.

"THE IMPORTANCE OF BEING EARNEST."
WANTED, May 5, on. Booked King's, Wimbledon, Marlborough, Woolwich, Crystal Palace, T.R., Plymouth, Weymouth, Folkestone, D.P., Eastbourne, Maidstone, Guildford, T.R., Brighton, &c. Weathersby's Agency, 3, Bedford-street, W.C.

WANTED, Known, a New Drama.
"THOU ART THE MAN."

"THE SORROWS OF SATAN,"
and
"NANA, THE RAGE OF PARIS."
WANTED, May 5 and 19,
Once or Twice Nightly.
Seventh year of tour.
Loie Esmond, Grand Theatre, Brighton.
April 31, Theatre Royal, Grantham.

MR. NORMAN V. NORMAN'S COMPANY.
"THE MARRIAGE OF KITTY."
WANTED, Theatres, May 19 and 26. Adelphi Hotel, W.C.

"THE TIDE."
"THE TIDE."
The remarkable play in 3 Acts, by B. Macdonald Hastings, Author of "The New Sin."
Miss Stella Gastelle as Felicity Scarth.
Mr. Frank Esmond as Dr. Stratton.
Supported by Powerful West-End Company.
Original Queen's Theatre production carried.
WANTED, June 9, on. Booked Folkestone, Eastbourne,
Tunb. Wells, Portsmouth, Glasgow, Liverpool, Edinburgh, etc.
Herbert Ralland, 32, Lisle-street, W.C.

No. 1 "ANN," from Criterion.
WANTED, May 5 (3 nights), Aug. 4.
Haldane Crichton, New Theatre, Cambridge.

FRED GRANVILLE'S PRODUCTIONS, LTD.

"ANOTHER MAN'S WIFE."
WANTED, June 2, 16, 23, 30.
"AT THE MERCY OF THE MORMONS."
Wanted, May 26, May 26.
Also June 30, July 28, Aug. 4.
"THE GIRL WHO RUINED HIS LIFE."
Wanted, May 19, May 19, onwards.

PANTOMIMES.

"BEAUTY AND THE BEAST."
Wanted, Xmas onwards.
"BABES IN THE WOOD."
Wanted, Xmas onwards.
"ALADDIN."
Wanted, Xmas onwards.

Re dates, Fred Granville, the Depository, Cazneau-street, Liverpool.

Reginald Fry and Muriel Pratt's Co.
in
Bernard Shaw's Mystery,
"CANDIDA."
The company includes:—
Muriel Pratt,
Lola Duncan,
H. F. Maltby,
and
DENNIS NEILSON TERRY.
WANTED, June 9 (to follow Swansea), 16, 23, onwards.
Reginald Fry,
Gaiety Theatre,
Manchester.

WANTED, Theatres, for Stock.
Apply, Box 4,644,
"The Era."

KIDDIE'S KOMEDY KOMPANIES.
WANTED, First-class Theatres or Halls, capable of holding money, for Gar Kiddie's Pantomimes, "Little Bo-Peep," "Babes in the Wood," "Mother Goose." "Little Bo-Peep" Vacant Jan. 12. Feb. 2 and 9; "Babes in the Wood" Vacant Jan. 5, 12, 19, and 26, Feb. 16 and 23; once or twice nightly; share or certainty. Write, Gar Kiddie, Lacey-street, Widnes.

CECILE BARCLAY
and
RUPERT LISTER
in
"THE TURNING POINT."
By arrangement with Sir George Alexander.
WANTED, Wanted. Wanted, Theatres,
Aug. 11 (?), 18, 25,
Sept. 1 (?), 11 (3 nights), 15,
Oct. 6, Nov. 3, 10, 17 (?).
Rupert Lister, Kennington Theatre.

## ARTISTES WANTED.

"THE MUMMY AND THE HUMMING BIRD."
WANTED, Lady for Ruth; also Gentleman for Lord Ronald; both must be tall and distinguished; photo., particulars, lowest summer terms. Hamilton Stewart, O.H., Cheltenham.

WANTED, for South African Tour, First-class Lady Artiste, singing songs at the piano, and able to play accompaniments. Send all particulars, terms, etc., to Box 4,650, "The Era."

WANTED, good Leading Man; thoroughly experienced, young, smart appearance, for Artist in "Only an Artist Model"; exact age, height, photo., essential; lowest summer terms; long tour; last three refs., with addresses. Stanley Carlton, T.R., Stockport.

WANTED, Gentlemanly Light Comedian, used to high-class work; tall, good modern wardrobe; for few weeks; rehearse Thursday next. Absolute lowest terms, &c., Robert Watt, Alex. T., Pontefract.

"STOLEN BIRTHRIGHT."
WANTED, first-class Heavy Man, for Marco; Low Comedian for Pedro; rehearse May 5; lowest summer terms. Photos., fullest particulars, Charles Draycott, Hippodrome, Batley.

ALFRED DENVILLE'S CO., "THE MIRACLE."
WANTED, first-class Tenor, Soprano Vocalist for soubrette part; first company; must be capable of singing "The lark" (Bishop's). Address, stating recent references and absolute terms, enclosing photo., Arthur Jefferson, 132, Charing Cross-road, W.C.

WANTED, Smart Light Comedian, for sketches; rehearse Newcastle-on-Tyne coming week; experience. Lowest terms to Smythson, 7, Bath-lane-terrace, Newcastle-on-Tyne.

WANTED, Gentleman, for a week or two in May, to play responsible parts. If suitable, tour later. Full particulars (letters only), Norman, c/o "The Era."

WANTED, Resident Acting Manager for popular provincial northern theatre. Terms and particulars to Brooks's Agency, 36, Shaftesbury-avenue, W.

WANTED, Principals for autumn musical comedy tour and pantomime. Terms and particulars to Brooks's Agency, 36, Shaftesbury-avenue, W.

WANTED, Lady Dancer, capable of training children and possibly ballets for pantomime engagement; start in December. Photos., terms, and particulars to Brooks's Agency, 36, Shaftesbury-avenue, W.

WANTED, immediately, Female and Male Dressers.
Apply, personally, 12 o'clock, Stage Door, Middlesex Theatre, Drury-lane.

WANTED, Chorus (Ladies and Gents) for London production.
First-class only.
Apply, Ben Nathan and Co., Ltd.
45-6, Chandos-street.

WANTED, Known, Lessons in Singing, Pianoforte, Accompaniment, Coaching, Musical Comedy, &c.; evening lessons given; rapid progress assured; many years' varied experience; pupils visited. M. Taylor, 18, Foley-street, W.

WANTED, Girls for Descriptive Dancing. Special terms for one year's training. Lessons, town or Golders Green. Letters only. Violet Furnivall, Bumble Combe, North End-road, Hampstead.

WANTED, Dramatic Artistes who experience difficulty in obtaining copies of "The Era" at any of Messrs. Smith and Son's Bookstalls to kindly communicate with the Publisher, "The Era" Buildings, 5, Tavistock-street, Strand, W.C.

## ARTISTES' WANTS.

WANTED, Known, I, Dorcas Thomasine Ward, formerly Foote, theatrically known as Doris Foote, am alive and not dead, as reported. Address, c/o "The Era."

## MISCELLANEOUS.

ROYAL IRISH ACADEMY OF MUSIC,
WESTLAND-ROW, DUBLIN.

WANTED, Known, the Governors are prepared to entertain applications for the Position of a Senior Professor of the Singing Classes in the Academy. The appointment to take effect as from Sept. 20, 1913. Applications, by letter only, to be addressed to the Secretary.
By Order,
C. E. GRAHAME-HARVEY,
Secretary.

WANTED, reliable, experienced, strong, superior, Working Stage Manager; single, abstainer; to travel; age from 25 to 30. Write, with full particulars and state salary required in first letter, to Box 4,624, "The Era." Only those possessed of first-class references need apply.

WANTED, Known, possible immediate vacancy, Resident Acting Manager for the Hippodrome, Keighley (Drama and Variety). Full particulars of experience, age, salary, &c., and send photo. N. Hepworth, General Manager for Francis Laidler's Theatres, Prince's Theatre, Bradford.

WANTED, Competent Thoroughly Experienced Working Stage Manager and Carpenter for important twice-nightly Music Hall. Apply, Will Collins and Co., Broadmead House, Panton-street, Haymarket, S.W.

WANTED, an Agent to introduce Pupils for Stage Dancing, Singing, and Music; good percentage. Academy, Box 4,612, "The Era."

WANTED, Practical Carpenter; capable of small parts; terms, photo, and refs. Fred Granville, the Depository, Cazneau-st., Liverpool.

WANTED, Operator with own machine and films for small halls; send lowest terms to Albert Solloway, Theatre Royal, Darlington.

WANTED, respectable Man for baggage, dresses, &c., for week or two in May; abstainer. If suitable, tour later. Also smart Advance Agent. Full particulars, Norman, c/o "The Era."

WANTED, Resident Wardrobe Mistress for first-class theatre; must be thoroughly competent to cut, fit, and make dresses for principals, chorus, ballet, and children, and to undertake usual wardrobe mistress's duties during the run of a production. Write, Box 4,643, "The Era."

WANTED, respectable Married Couple; cleaners in the daytime, man property man at night, wife money-taker; salary, 25s. joint; only workers need apply. A. L. Pareezer, Grand Theatre, Rawtenstall.

WANTED, Known, an experienced man requires Managership of Music Hall; used to fully licensed halls; disengaged; salary moderate. H., 49, Winter-road, Southsea.

WANTED, by Young Gentleman, Good Address, Old Public School and 'Varsity Man, Appointment, London Theatre, Music Hall, or Agency; thoroughly experienced, Business, Stage, Advertising, and Press Management, accountancy and secretarial work. Box 4,559, "The Era."

WANTED, Known, well-educated Young Man, 29, seeks position as Private Secretary to Lady or Gentleman. Expert in accounts and secretarial work. Apply, Box 4,512, "The Era."

## MISCELLANEOUS.

WANTED, Re-engagement, by practical Variety Stage Manager; a man who understands his business; now working West-End Theatre. Box 4,260, "The Era."

WANTED, by Experienced Manager, Position in Cinema, Theatre, Varieties, Exhibition, or Pier Pavilion; good organiser; used to control large staff; good correspondent and accountant; fluent French; excellent references; at liberty; moderate salary. Letters to Manager, 21, Woodlands-road, Upper Norwood, London, S.E.

WANTED, Engagement, by Advance Agent (first class), Stage Management, or useful capacity; experienced; highest London references. George Leybourne, 30, Drayton-park, Highbury.

WANTED, Known, Young Gentleman; position to Actor as Secretary Companion and Dresser; tall, well educated. Apply, Harrison, Ilfracombe Hotel, Ilfracombe.

## MUSICIANS WANTED.

WANTED, Musical Director, thoroughly experienced in Vaudeville Business; must have good library. Apply, Will Collins and Co., Broadmead House, Panton-street, Haymarket, S.W.

PITT'S ELECTRIC THEATRES.
WANTED, Pianist-Conductor for Permanency; open Monday, May 5, Palace, Caerphilly, Glam., S. Wales. Good money to the right man. Must be used to Pictures and Varieties and have good repertoire of music. Age, terms, references to Pitt, 37, St. Mary's-street, Cardiff.

WANTED, reliable Conductor (pianist); preference given to one who can combine violin; must be thoroughly experienced in dramatic, variety, pictures, and have good, up-to-date library. State age, latest references, and lowest terms to Mark H. Lindon, Theatre Royal, Stanley, Durham.

PALACE THEATRE, DERBY.
WANTED, to open, May 5, Conductor, to Play Violin; experienced in Pictures and Variety; must have good repertoire of music. References and terms (including matinée), to T. Allan Edwardes, Grand Theatre, Derby.

WANTED, at once, Lady Violiniste, for Pictures; must be good (not leader, pianiste leads). Nice summer engagement to follow. Box 4,650, "The Era."

GRAND THEATRE, DERBY.
WANTED, to open immediately, First Violin; thoroughly experienced in variety business. Terms and references to T. Allan Edwardes.

WANTED, immediately Ladies; experienced Violiniste (Leader) and Pianiste; permanency; London. Write, Boxhorn, 352, Strand, W.C.

WANTED, Wanted, Wanted, to start Monday, April 28, at Oxford, experienced Leader and all brass instruments. Wire or write,
E. Hanneford,
Hanneford's Circus. Sat., Oxford.

WANTED, Capable Young Musicians; long engagement; Violins (including young First-rate Solo and Orchestral Violin for Lead), Bass, Flute, Piccolo, Cornet, Piano (good sightreaders), Wind Players (young men), other instruments (either sex); must be willing, attentive to business, steady, well behaved, good appearance; concert work. References, all particulars, stating age, experience, when free, enclosing recent photo; state when double-handed. Box 4,632, "The Era."

WANTED, good First Violin, 'Cello, Basso-Piano, from June 9, summer season, promenade gardens, Gt. Malvern. Terms, refs., Mr. Edward Holland, Endymion, Horngold-road, Gt. Malvern. One week's silence negative. Mr. Horsfield write in.

WANTED, Gentlemen only, First Violin (Leader) and 'Cello; first-class and good sight-reader. Apply Sunday (with instrument), between 11 a.m. and 3 p.m., Carlo, 18, Oxendon-street, Haymarket, W.

WANTED, Two First Violins and 'Cello; good tone and high-class music experience essential. M. D., 4, Oaklands-road, East Sheen, Mortlake.

WANTED, First Violin; must be good; 6½ hours daily; salary £3; no Sundays. Age, &c., to Daley, Electra Palace, Sheffield.

WANTED, First and Second Violin, Bassoon (low pitch), Horns. Apply, stating lowest terms, and full particulars, or notice not taken. Box 4,645, "The Era."

WANTED, First-class Violinists, 'Cellists, and Orchestral Pianists for high-class Provincial Picture Houses. Good salary and permanency. Apply by letter, with copies of references, Box 4,629, "The Era."

WANTED, a Good Violinist to be able to play the Piano or Organ for Hotel. Box 4,626, "The Era."

WANTED, at once, Good Second Violinist (Lady). Trafalgar Cinema, 82, Trafalgar-road, East Greenwich, S.E.

WANTED, Good Violinist or Flautist Memorisers to join Harpist; pitching advertiser would accept boat offer. Waters, Harpist, St. Julian's Friars, Shrewsbury.

WANTED, Violin (combine piano), from May 10 to 17 and July 28 to Sept. 6 for Tower, Morecambe. Full particulars first letter. Alec M. Brown, 46, Horton-lane, Bradford.

WANTED, Solo Cornet and Double Drums, from May 10, for season; 2½ daily (evenings); Sundays, two shows, four hours. Send lowest terms in first letter; military band concerts; must be young. Conductor, 6, Harrowdene-road, Knowle, Bristol.

WANTED, Seaside, near London, Cornets, Horns, Drums, and Effects, for season. State full particulars and terms for five hours daily. Box 4,640, "The Era."

WANTED, First Cornet; to open Monday; well exp. in Variety; steady and reliable. State terms, age. John Holman, Mus. Dir., Hippo., Aldershot.

WANTED, for Thomas Pinder's Circus, First Cornet, Euphonium, and Trombone; 30s. per week;
fortnight's notice on either side;
state age. Letters, addressed Post Office, St. Andrew's, N.B., Monday.

WANTED, Cornet, Clarinet, and Trombone. Morgan Hanneford's Circus, Oxford. Sat., Mon.

WANTED, First Horn, for Theatre Royal, Dublin. State age, and send names for reference, to John Moody, Musical-Director.

WANTED, Lady Clarinet and Flute Players for Orchestra. Letters to Clarissa Matthews, c/o 29, Rangemore-street, Burton-on-Trent.

WANTED, good Trombone for theatre; commence Monday, April 28. Age, terms, &c., Dearlove, 23, Mayfield-grove, Harrogate.

WANTED, Euphonium, Double Drums, for Military Band, Gorleston-on-Sea, ten weeks from July 10; no Sundays. Refs., lowest terms, Chapman, 16, Anson-road, Gt. Yarmouth.

WANTED, good 'Cellist, lady; start May 1; Belgium; wire lowest terms. Schoenthal, Musis Sacrun, Arnhen, Holland.

BAYSWATER CINEMATOGRAPH THEATRE.
WANTED, First-class 'Cello Player, also Violinist; used to standard overtures; must be good sight reader. Apply, G. A. Bailey, M.-D., 8, Garway-road, Westbourne-grove, W.

## MUSICIANS WANTED.

LANCASHIRE COUNTY ASYLUM, WINWICK, WARRINGTON.

WANTED, Musician Attendants, Bass and Tenor Trombone; age not to exceed 35 years; wages commencing at £30 per annum, with uniform, board (no beer), lodging and washing, with prospect of increase to £65 per annum, according to promotion.

The appointment is subject to the provisions of the Asylum Officers' Superannuation Act, 1909.

Apply at once to the Medical Superintendent, giving age, experience (if any), and reference.

MATLOCK BATH URBAN DISTRICT COUNCIL.

WANTED, Quotations for the Supply of a Band, during July and August next.

Ten performers.

Apply, H. W. A. Carter, Council Offices, Matlock Bath.

WANTED, Known, Vacancy in First-class Professional Orchestra for Young Bass Player (either sex), and smart young Amateur Boehm Flute and Piccolo (lad); Rudal Carte Instruments provided; both applicants must be well taught, possess fair execution, sightreaders, and anxious to work up; first-rate training suitable people; applications only entertained from those of good appearance, character, manners, with real ability; references, stating age, fullest particulars, and enclosing recent photo. Box 4,630, "The Era."

WANTED, at once, for the Hull City Police Military Band, Tenor, Trombone, Euphonium, and E flat Bass Players; must read Bass Clef; height 5ft. 9in. bare feet; age up to 26. Only good players need apply to Chief Constable, Hull.

WANTED, 'Cellist for Hotel Orchestra, May till October. Lowest terms, age, and references to Box 4,639, "The Era."

WANTED, Viola, 'Cello, Flute, and Drums, for theatre near Leeds. Will Norman Kenyon apply? Terms, &c., 23, Mayfield-grove, Harrogate.

WANTED, Flute and Piccolo, to open May 5. Permanency for first-class performer. Apply. Felix Burns, M.D., Palace, Doncaster.

THEATRE ROYAL, DARLINGTON.

WANTED, Pianist (combine 2nd violin or viola), Cornet and Bass Trombone; all 30s.; permanence if suitable; no closing; copies of testimonials; age, &c.

Wm. H. Doling, Mus. Dir.

WANTED, Pianist, Violin, Clarinet, 'Cello, or D. Bass, good readers, for new liner. Bandmaster, 87, Darnley-road, Gravesend.

HIPPODROME, ROTHERHAM.

WANTED, first-class Drummer, to open May 5; must be thoroughly used to first-class varieties, and strictly steady; permanency. Age and refs. to Millar, Conductor.

WANTED, Musicians, before accepting engagements at Newcastle-on-Tyne, Whitley Bay, and Tynemouth, to communicate with A. Stuart, 35, Grainger-st. East, Newcastle-on-Tyne; South Shields and North Shields, W. Ellis, 48, Mowbray-rd., S. Shields; Roker and Sunderland, J. Murgatroyd, 103, Ward-st., Sunderland.

WANTED, Musicians who experience difficulty in obtaining copies of "The Era" at any of Messrs. Smith and Son's Bookstalls, or from any Newsagent in the United Kingdom, to kindly communicate with the Publisher, "The Era" Buildings, 5, Tavistock-street, Strand, W.C.

## MUSICIANS' WANTS.

WANTED, Known, M.D. (Violinist), at liberty; young, good Theatrical and Variety experience; large library. For refs., Wayt, 24A, Cairns-street, Etruria, Hanley.

WANTED, Engagement, through closing, Musical-Director (Violin); thoroughly experienced and reliable; exceptional references; large modern library; liberty May 3; also Pianist, combine Drums, and Clarinetist; together or singly; any business. Whittington, Opera House, Dunfermline.

WANTED, Engagement by a thoroughly sound Musical Director (Pianist and Violinist); 12 years' experience; extensive library; very highest credentials. Address, Box 4,635, "The Era."

WANTED, Known, J. da Gama, Leader and Solo Violinist, Disengaged from Whitsun; first-class hotel preferred. 6, Abingdon-road, Kensington, W.

WANTED, Known, Lady Violin (Leader) desires good Theatre or Hotel Engagement; experienced dramatic, variety, and concert business; liberty Whitsun. Box 4,619, "The Era."

WANTED, by Violinist, Leader, Soloist, seaside Engagement, hotel or otherwise. Address, Violinist, 77, Farleigh-road, Dalston.

WANTED, good Engagement by Leader or First Violin, Cornet (solo), and Bass; together or separate; excellent refs. T. J. Lloyd, 41, Alma-street, Kentish Town, London, N.W.

WANTED, by Experienced First-class Violinist, can combine Clarinet, Engagement, any business; good refs. Violinist, 45, Fernhurst-road, Fulham.

WANTED, Post as Second Violin; theatre or music hall; refs. Apply, A. C. Stafford, 6, Castle-terrace, Nottingham.

WANTED, Engagement, by Violinist; any business; highest references; low terms. Write, Violinist, 65, Shakespeare-road, Herne Hill, S.E.

WANTED, Engagement, Solo Cornet; thoroughly experienced theatre, variety, and concert business; good transpoeer; highest references. Cornettist, 25, Perham-rd., W. Kensington.

WANTED, Engagement, Solo Cornet; young, steady, and reliable; touring preferred; at liberty May 3. Address, Gus Nuttall, 5, Cromwell-road, Derby.

WANTED, Engagement by Cornet (First or Second); any business; excellent references. F. Baker, 2, Sunnyside, Sandgate, Kent.

WANTED, Known, Trumpet and Cornet; at liberty; experienced, reliable, young. A. Eckrad, 7, Maplewood-st., Fence Houses, Durham.

WANTED, Engagement, Cornet; any business; young, steady, and reliable; Circus or Menagerie; can join May 5. Gus Ruhlin, Hippodrome, Darlington.

WANTED, Engagement by Cornet; steady and reliable; just finished season engagement Princess Rink, Nottingham. Berry, 4, Worcester-street, Bolton, Lancashire.

WANTED, Engagement as Solo Cornet; highest refs.; also Engagement as First Violin; any business; joint or singly. Write, Violinist, 6, Cambridge-street, Tunbridge Wells, Kent.

WANTED, Engagement by Cornet, First or Second; thoroughly reliable; any business; can open at once. Robson, 2, Waterhouse-terrace, Upper Kirkgate, Halifax.

WANTED, Summer Engagement by competent French Horn Player; well experienced in both orch. and military work. Good refs. French Horn, 77, Mulliner-street, Liverpool.

WANTED, by First-class Clarinet, Engagement, Military or String. J. Soesdorp, Solo Clarinet, 151, Station-road, Bexhill-on-Sea.

## MUSICIANS' WANTS.

WANTED, Engagement by Clarinet; any business; sober and reliable; good references. Clarinet, 47, Hamilton-road, West Norwood, S.E.

WANTED, Engagement by Clarinet (young, steady); Theatre, Var.y, or Pictures; London or Suburbs preferred. Box 4,636. "The Era."

WANTED, Permanent Engagement, 1st or 2nd Clarinet, London or provinces; excellent references; any business; at liberty, April 26. G. W., 124, Florence-road, Acton-lane, Chiswick.

WANTED, Known, Clarinet and Saxophone, Susie Griffin, disengaged April 30. Permanent address, "Bundoran," Hartley, Longfield, Kent.

WANTED, Summer Engagement by Experienced Tuba and String Bass; any business; highest references. Ruddock, 15, Stonefield-street, Barnsbury, N.

WANTED, Engagement, by first-class Trombone (good soloist); good ref.; any business. Lewis, 5, Derlwyn-street, Phillip's Town, New Tredegar.

WANTED, Engagement as Solo Eup.; at lib. May 3 through closing down; good refs.; young, tall, abstainer; tour pref. Payne, Hippo., Darlington.

WANTED, Known, Good Euphoneum at lib. for Tenting, Rinks, &c.; sober and reliable. Wire or write, Alf J. Guesterson, G.P.O., Trent Crossing, Salop.

WANTED, Engagement as Eflat Bombardon; thoroughly reliable. Address Jack Fry, 55, Sellers-street, Sheffield.

WANTED, Engagement by Bombardon and Euphonium (together or separate); just finishing six months' tour; at liberty, May 3. Apply, Hilton, "Cattle Thief" Co., Theatre, Rushden.

WANTED, Known, Experienced 'Cellist, Disengaged 28th. Well acquainted with Classical, Operatic, and Modern Selections. Hotel or Café work preferred. Apply, Box 4,593, "The Era."

WANTED, Summer Engagement, by Lady 'Cellist. Apply, L. Hine, 168, Elmhurst-mansions, Edgeley-road, Clapham, S.W.

WANTED, Known, Lady 'Cellist; experienced solo and orchestral, disengaged May 5; in or near London preferred. Box 4,623, "The Era."

WANTED, Engagement, by 'Cellist; known; thoroughly reliable and experienced; any business; open April 28; London or suburbs. 14, Fitzroy-road, N.W.

WANTED, Known, at Liberty April 20, Seaside or Permanent, E. Harris, Viola, 36, Lancaster-street, Burnley.

WANTED, Engagement, by thoroughly experienced Viola; London or seaside. "Viola," 38, Kitson-road, Camberwell-road, S.E.

WANTED, Engagement as Oboe. Combine Second Violin or Viola, age 30; experienced. Box 4,638, "The Era."

WANTED, by Flautist and Piccolo, Solo, Summer Season; open from Whit Sunday; highest references; several years in first-class orchestra; moderate terms. Address, J. D., Flautist, 38, Melrose-garden, Shepherd's Bush, London.

WANTED, Known, Good Flute and Piccolo (Solo); want Seaside Engagement during summer vacation; open May 12; good ref. Address, Box 4,634, "The Era."

WANTED, by Flute and Piccolo, Engagement; thoroughly experienced in all branches of theatre or variety business; excellent references. Flautist, 18, Conningham-road, Shepherd's Bush, London, W.

WANTED, Engagement by Flautist; thoroughly experienced in Concert, Theatre, and Variety; age 24; excellent refs. A. Schmitt, The Theatre, Perth.

WANTED, by Experienced Flute and Piccolo Player, Engagement for the coming season; String or Military; any business; references if required. Chas. Green, 21, Albert-road, Saltaire, near Bradford.

WANTED, Known, Organist disengaged; experienced picture player; good improviser. Organist, Church Road, Acton.

WANTED, Known, Harpist, Brilliant Soloist, at Liberty Summer. Maud Estlin Grundy, 78, Parkhill-road, Hampstead. 'Phone, 167 Hampstead.

WANTED, Engagement by Thoroughly Experienced Lady Pianist; Soloist or Orchestra; excellent repertoire; classic or otherwise. Box 4,628, "The Era."

WANTED, Known, first-class Pianist Disengaged April 28; large music library; excellent references; continuous shows excepted. Pianist, 8, Hope-place, Liverpool.

WANTED, Engagement, by N. Robinson; pianiste, orchestra, or self; exp. Variety, Drama, Pictures, Alfresco; steady, reliable; excel. refs. 15, East-avenue, Woodlands, Doncaster.

WANTED, by Pianist and Organist (Gentleman), position at Picture Palace or Variety; best terms. Teall, The Hownings, Droitwich.

WANTED, Known, at liberty, Mark Quinton; thoroughly experienced Orchestral Pianist and Accompanist; concert, hotel, or variety. Address, "Lyndhurst," Priory Hill, Dover.

WANTED, by Brilliant Lady Pianiste, Position Orchestral or Accompanist; good sight-reader; excellent references. Apply, Box 4,642, "The Era."

WANTED, Known, Pianist, Violinist, and 'Cellist (Ladies), thoroughly experienced, seek engagement, together or separately; hotel, café, or pictures. Box 4,646, "The Era."

WANTED, Engagement, by experienced Orchestral Pianist in hotel or restaurant; last 4 years in principal hotels in the Argentine; excellent repertoire. Charles Waterman, 95, Stockwell-road, Brixton, S.W.

WANTED, Engagement, by expert Pianist; young, abstainer; transpose, memorise, extemporise, MS.; pictures, varieties, &c.; good refs. Carlisle, Oscar Villa, Albert-road, Buckhurst Hill, E.

WANTED, by Drummer, Tympanist, Glockenspiel, Xylophone, Church Chimes, Tubaphone, &c.; high-class refs. Wire, Box 4,520, "The Era."

WANTED, Engagement by Drums and Tymps in First-class Theatre or Music Hall. E. Griffiths, Limbrick, Chorley, Lanc.

WANTED, Engagement, by First-class Double Drummer; summer season; string or military; experienced; refs. Lilley, 95, Graham-road, Dalston, London, N.E.

WANTED, Re-engagement as Drummer; own drums and effects; experienced any business. Mills, 29A, Thornton-lane, Leicester.

WANTED, Engagement by well-known Drummer; Tymps. and effects; any bus.; dis., May 3; highest refs. Keylly, H.M. Theatre, Carlisle.

WANTED, Engagement as Tymps. and Drums; experienced and reliable; any business; at liberty Whitsuntide, through closing theatre. R. Evans, 63, Seaford-street, Shelton, Stoke-on-Trent.

## MUSICIANS' WANTS.

WANTED, Engagement for Summer Season in Britain, G. E. Hunt's Popular Scotch Orchestra. (Winners of Prize Money and Medals.) Which has just returned from their 6½ years' tour of Europe. Everywhere a success. Finest library. Splendid Uniform. Also for First-class Septett and the talented young Operatic and Ballad Soprano Vocalist, MISS DORA CHRISTIAN. Opera, Buenos Ayres, Amsterdam, Rotterdam Hague, Hippodrome (London), Globe Theatre (London), &c.

For further particulars, address, 4, Lymington-road, Hampstead, London.

WANTED, Re-engagement in Theatre or Music Hall Orchestra (man's preferred) by First-rate Lady Double Drummer, Tympanist, &c.; double-handed; combine Double Bass; own drums, tympani; Glockenspil effects; Bass; thoroughly experienced; any business; good appearance, willing, steady, respectable, attentive to business; first-class references; well educated; could take Secretarial duties also if required. Offers to Box 4,631, "The Era."

WANTED, Known, to Picture Theatres, Mme. Walter can supply Ladies' or Gentlemen's Bands. All experienced performers and picture players. 29, Southampton-st., Fitzroy-sq., London.

WANTED, Known, Imperial Ladies' Orchestras, Vocalists, Bells, &c.; established 1890. Directress, Mme. Nellie Baker, 114, Woodlands-road, Ilford. 'Phone, 877 Ilford.

WANTED, Known, Dorothea A. Vincent's Royal Cremona Ladies' Orchestra, from three to forty performers, in uniform. Dorothea A. Vincent, Palace T., Luton. 'Phone, 443 Luton.

WANTED, Seaside Engagement in Ladies' Orchestra, First Violin or Piano; experienced; liberty July-August. Miss Minnie Midgley, 58, Kenilworth-road, Newcastle-on-Tyne.

WANTED, Permanent Engagement, Theatre, Café, Music Hall, for Smart, Willing, Temperamental Little Orchestra (8 people); can be reduced 6 if desired; thoroughly experienced Dramatic, Variety, Concert Work; willing include first-class Sunday Concerts if required; handsome costume or evening dress as preferred; Continental experience; Continental music; style a speciality; finest music repertoire; satisfaction; any business guaranteed. Box 4,633, "The Era."

WANTED, Engagement for summer, small Orchestra, ladies, and two vocalists, good. Apply, 237 Queen's-road, Halifax; or A.M.U., 16, Rugby-place, Bradford.

WANTED, Engagement by the "Bohemie Trio." Lady Violinist and Pianist. A.R.C.M. Gentleman 'Cello. Good repertoire. A., 16, Ribblesdale-road,, Hornsey, N.

## CIRCUS ARTISTES' WANTED.

WANTED, Novelties for the East; 12 months' comfortable engagement; good Triple Horizontal Bar Act, Comedy Juggling Act, Bounding Jockey, Agouste and Clown, for K. Bysack's Hippodrome, Circus and Menagerie; now touring the East; fares paid out. Send full particulars, stating where can be seen (only first-class artistes need apply), S. O. Abell, Belmont Villa, 1, Cunnington-street, Chiswick, London, W.

WANTED, Good Ground and Novelty Acts; Open at once. Duffy's Circus, Queenstown, Ireland, Monday.

WANTED, several useful Speciality Families and First-class Acrobatic Troupe with different acts for Indian Circus; appointment only. Guise, Impresario, 25, Bonham-rd., Brixton.

WANTED, something New and Sensational to Ireland; Artistes doing more than one act; suitable for tenting; only first-class artistes write. Communications to W. Kayes, Buff Bill's Circus, Mallow, Monday; Kildorrery, Tuesday; Mitchelstown, Wednesday.

WANTED, Circus Artistes who experience difficulty in obtaining copies of "The Era" at any of Messrs. Smith and Son's Bookstalls to kindly communicate with the Publisher, "The Era" Buildings, 5, Tavistock-street, Strand, W.C.

## CIRCUS ARTISTES' WANTS.

WANTED, Known, Rollo, Aerial Slack Rope and Pole Performer; gigantic success, Hancock's World's Fair, Devonport.

## MUSIC HALL ARTISTES WANTED

EMPIRE THEATRE, SWINDON. Variety Season.

WANTED, from June onwards, Artistes, in all Lines. Also for Garrison T., Tidworth. Big Spectacular, Musical, Speciality, Pantomimic, Acrobatic, Animal, with plenty of Comedy and Novel Acts of every description. Also Daring and Clever Continental Acts. Can Stage the Biggest Production Touring. Quote Rock Bottom Salary in first instance. Silence a polite negative. Alfred Manners, as above; or to Herbert Darnley's Agency.

FRANK COYLE'S AGENCY.

WANTED, Star Top Liners, Comedy Acts, all lines. May 12, on, for halls and galas. 1, Cross Flatts Drive, Beeston, Leeds. 'Phone: 4,195. Wires, "Alarm, Beeston, Yorks."

WANTED, Artistes, for immediate and future dates. Terms and particulars to Brooks's Agency, 36, Shaftesbury-avenue, W.

Send full list of Dates and Terms to WILL DALTON, 57, Parsonage-road, Withington, Manchester. 'Phone, 193 Didsbury. Wires, Granbeste, Withington, Lancs.

Being residential office, interviews by appointment only.

## MUSIC HALL ARTISTES WANTED

EMPIRE, MIDDLESBROUGH. Open all the year round.

WANTED, Wanted, Wanted, Strong Tops for May 5 and onwards. Share or Certainty. Nothing Too Big. All communications to W. K. Chatto, Manager, Empire, Middlesbrough.

NEW THEATRE, WORCESTER.

WANTED, Big Star Attractions, on salary, or to find complete programme on share. Arthur Carlton, New Theatre, Worcester.

WANTED, Variety Artistes, in all Lines. Monday on; good work guaranteed. Full particulars, first letter, lithos, &c., Pickard, Glasgow.

PALACE, DURHAM. On the Main Line.

WANTED, Artistes, Specialities, and Novelties, for immediate and future dates. T. C. Rawes, Proprietor.

WANTED, Big Tops, shares or salary, Artistes all lines. May 5, onwards. Can offer 10 weeks, journeys short. Kennedy Circuit, Empire, Smethwick.

WANTED, Artistes to note. G. HOWARD WATSON has opened offices at 102, Dean-st. (corner Oxford-st.), W., and will be pleased to hear from Old and New Clients.

Interviews by appointment only.

Telephone, Regent 1647. Telegrams, "Spininess, Ox, London."

HARRY LEATON'S AGENCY, 575, Argyle-street, Glasgow. Wires: "Cockney, Glasgow." 'Phone: 1075 Charing Cross.

WANTED, Big Tops and Bottoms, and Artistes of every description, for Immediate Dates. Nothing too big. Send full particulars, lowest terms, first instance. Correspondence in all Languages. Represented all over the Country.

GRAND THEATRE, DERBY. HIPPODROME, STOKE-ON-TRENT GAIETY, BIRMINGHAM.

WANTED, for the above Theatres, for dates in May and June, Drawing Star Attractions, on sharing terms, with or without own complete companies; must have good printing. Address, T. Alan Edwardes, Grand T., Derby.

SKIPTON HOSPITAL GALA, JULY 19, 1913. TO ENTERTAINMENTS AND FIREWORKS CATERERS.

WANTED, Known, Tenders are invited for the Supply of Artistes and Fireworks for the above event. Artistes (£30) (five items wanted, including a Punch and Judy) giving two acts each. Fireworks £15. Persons tendering for both Artistes and Fireworks must state whether their tenders are combined or separate. Tenders, endorsed "Entertainments," to be sent not later than April 28, to T. Hudson, 48, Russell-street, Skipton, Yorkshire.

PALACE, SUNDERLAND.

WANTED, for May 5, Big Continental and other Novelties, Sensational and Daring Specialities, Really Funny Pantomimic and Acrobatic Acts or Troupes, First-class Musical Acts and Musical Comedy Sketches, Spectacular Productions, and anything of a Novel Character calculated to make the people talk; also Big Specialities of every description Required for the following dates, May 12, 19, and 26, onward. Address, with lowest terms, to Manager, Palace, Sunderland.

WANTED, Artistes, May 5, new to Cork; own companies; possible weeks follow; combination terms. State absolute lowest; date sheet imperative. Henri Cazman's Agency, 138, Denmark-hill, S.E.

WANTED, Novelty Acts Only, Britain and Continent. Also Stars, for combination dates at good theatres. "L.C.C." Agency, Quin's Buildings, Pink-lane, Newcastle-on-Tyne. Wires, "Lively," Newcastle.

WANTED, Acts of all descriptions, for Wakefield, May 19, and Kettering, June 23. Must be new to both towns. State absolute lowest terms first letter, to R. J. W. Harris, Ten Loonies Co.; April 28, Theatre Royal, Darwen.

WANTED, Music Hall Artistes, all lines, for Manchester, Buxton, Llandudno &c. Dates, terms, Edgar Stebbings, 28, Egerton-street, Manchester.

WANTED, Good Dramatic Sketch for Empire, Grays. Say where can be seen playing. Apply, A. E. Abrahams, 73, Romford-road, Stratford, E.

FOR FETE (UNDER COVER) IN DUBLIN, June 18.

WANTED, Good Comedy Dumb Acts, also Big Speciality Acts, suitable for working on Stage. Write, Charles M. Jones, Tivoli Theatre, Dublin.

WANTED, a Knockabout (3-bar performer). Full particulars, first letter, Box 4,586, "The Era."

WANTED, Two Smart Knockabout Comedians, Two Good Character Comedians, and a Legmania Artiste, for Sprite. Full particulars, Box 4,649, "The Era."

WANTED, Smart Young Man as Bearer, and second as Improver, for Acrobatic Troupe. Particulars and photo to Box 4,637, "The Era."

EMPIRE THEATRE, FLEETWOOD.

WANTED, Known, to Whom It May Concern, the above Theatre having been taken over by the Empire Picture and Variety Co., Fleetwood, all contracts made under previous management are null and void. (Signed) Thos. Lancaster, Managing-Director.

## MUSIC HALL ARTISTES' WANTS

WANTED, Known, the Two Juvenile Star Dandies, Vocalist and Expert Dancers; terrific success. Victoria Hall, Abercarn. Vac., May 5, 12, 19. This, Preston; next, E., Fleetwood. All coms., T. Halstead, 63, Market-street, Preston.

WANTED, Fêtes and Galas, by Sensational Hodgini Trio. Continental Aerial Gymnastic Wonders. Mlle. Deton and Page, Marvellous Feats on the Silver Thread. Miss Laureilo, Contortionist on the Silver Ladder. Four kinds lithos. For full particulars apply to M. Hodgini, 17, Lime-grove, Henshaw-road, Birmingham.

WANTED, Known, Phineas and Aida, Revolving Gymnasts; two acts; liberty, Galas, Tenting, May 5 on. Perm., 56, Molesworth-street, Rochdale.

WANTED, Known, Hannam and Manvers, Comedy Acrobatic Barrel Jumpers; open for Galas; two acts; liberty Whit. Mon. and Tues. 41, Castle-street, Leeds.

WANTED, Known, Les Ostlers, Comedy Flying Ring and Bar Performers; at liberty Whit Monday; galas and halls. Wire, 23, Trafalgar-street, Walworth, S.E.

WANTED, April 28 and May 5, by Atlas-Vulcana Troupe. World's Greatest Athletes. Wire, Atlas, Theatre, Pontypridd.

## MUSIC HALL ARTISTES' WANTS

STUART CLEVELAND. "A POLICEMAN AND A MAN."

WANTED, May 26, June 9, 16, 23. The premier Sketch Attraction. Address, the Principal Agents, or Stuart Cleveland, Cinema de Luxe, Marseteg.

"WRONG 'UNS!" "WRONG 'UNS!"

The enormously successful Comedy and Dramatic Sketch. Brilliantly Played. Perfectly Staged. WANTED, May 26, Aug 4 and 18. Sept. 8 and 29. Harry Burns, or direct, Hare, Palace, Glasgow (return).

WANTED, Monday next, also May 19, onwards, by Billy Ross Co., great Irish Comedy, Singing, Dancing, Ball-punching, and Scientific Boxing Act. Wire, 36, Booth-street East, Manchester.

WANTED, Wanted, Known, CUNNING, the American Illusionist and Handcuff Expert, received a well-deserved ovation at the Empire, Camberwell, and Imperial Palace, Canning Town, last week (refer respective managements). Friday night, at Camberwell, Cunning kept the vast audience—standing two deep in all parts—interested and enthralled from 11 till 11.50. p.m. His escape from a Packing Case, built on the stage by joiners from a local firm, calling forth a long sustained salvo of cheers. In brief, Cunning's début on the English Vaudeville Stage proved an unequivocal success.

Vacant, April 28 and onwards.

Exclusive Agent, Arthur Jefferson, 132, Charing Cross-road, W.C.

Wires, "Aitenev, Ox," London. 'Phone, Regent 1480.

CAPT. DE VILLIERS. "WIRELESS AIRSHIP." "WIRELESS AIRSHIP." "WIRELESS AIRSHIP."

WANTED, May 5, 12, 19 (between London and South Coast, if possible), also June 2, 9, and 30, and July 7, 28. When offering sharing terms please state capacity, prices of admission, and if twice nightly. Splendid pictorial printing. This week, 103, Brook-st., S.E. April 28, Palace T., Ramsgate.

WANTED, Known, Percy Curry, Comedian, at liberty Monday next. Wire, Albion House, Stockton-road, Sunderland.

WANTED, May 5, 19, 26, by the Great Rohde and Roche, Spectacular Comedy Pot-pourri Act, "The Chameleon, the Artist, and IT." Enormous success, Empire, Middleton; April 28, Palace, Clitheroe, Lanc.

WANTED, Monday next, also May 5, 12, a Star Act, the Dunvilles; latest unrivalled Spectacular, Musical, Vocal, Dance and Patter Speciality Act. Address, Empire, Cambridge, for a success.

WANTED, April 28, May 19, Summer Dates. Chard's Dogs. 48, Boston-street, Hulme, Manchester.

## PIERROT WANTEDS.

ROYAL CORONATION ENTERTAINERS, SHREWSBURY.

WANTED, for above, Baritone Vocalist; used to concerteds and sketches; 20 weeks' season; rehearse May 5. Send photo, terms, particulars, Jimmy Wood, 23, Hart-road, Erdington, Birmingham.

## PIERROT WANTS.

WANTED, Known, Lady Pianiste; experienced, refined, wishes to join first-class pierrot troupe, al fresco; South or East Coast Address, Reid, Walks Lodge, Brentwood.

WANTED, by Florence L. Weston, A.R.C.M., Engagement as Soloist (Violin and Pianoforte), in Concert Party or in Ladies' Orchestra; good references. Apply, 34, New Walk, Leicester.

WANTED, by Mezzo-soprano, Summer Engagement with high-class Concert Party. Add., Hilda Maas, 44, Highbury-grove, N.

## SHOWMEN'S ADVERTISEMENTS.

WANTED, Young Lady, experienced, to work Cornely Handkerchief Machine for season, Cleethorpes, from May 9; good saleswoman. Write, Maxim, 51, Portland-place, Carlisle.

WANTED, Nurse, for Baby Incubators; one who has had experience of Exhibitions. Will Mrs. Bennett send address? Write, Box 4,621, "The Era."

WANTED, one or two young, bright, attractive Girls for Shooting Range on Bognor Pier. Apply, C. Flude, The Pier, Bognor.

WANTED, Smart Doorsman; small show travel Fairs; sobriety indispensable; join immediate; state terms. Monday, Wednesday Caddick Fair, Ludlow.

WANTED, refined Assistant Character Reader Palmist, Phrenologist, &c., to assist Mme. de Para in two stalls; references; might sub let one position. Le Chomage, Walton-road, Clacton-on-Sea. Pupil Assistant may apply.

WANTED, Good Lady Character Reader fo the season. North Shore Cliffs, Blackpool. A. B., c/o Halstead, 19, Brunswick-st., Blackpool.

WANTED, for D'Arc's Grand Waxworks, Cardiff, Competent Lady Palmiste (Clairvoyante) preferred; half shares. Address as above.

TRADES EXHIBITION, Town Hall, Aylesbury, May 24-31. WANTED, Side Shows, Novelty Stalls. Apply, Exhibition Manager.

WANTED, a Good Fasting Show; open here May 5; best position; liberal terms to right party. Giant Wright, 118, High-street West, Sunderland.

WANTED, Two Quick Showing Novelties for season; salary or shares. Also one for Quayside, Newcastle, to open Sunday. Wire or write, Giant Wright, 118, High-street West, Sunderland.

WANTED, good Novelties as side shows on front; also ditto to doubles to work off fasting shows and waxworks, April 28. Chatham and London. Apply, 262, Edgware-road, London.

WANTED, to Sell, Slot Machines; punch ball, 70s.; loops, 10s.; love letter, 25s.; photo. H. and W., 30s.; models cheap. Jackson, 457, High-road, Tottenham, N.

WANTED, to Sell, Rifle Range Supplies, targets all kinds, fair goods, swing ropes, flare lamps; lists free. British Co., 457, High-road, Tottenham, N.

WANTED, to Hire for Season, large Shutter Booth, small roundabout, set small swings; cheap. Jackson, 457, High-road, Tottenham.

WANTED, Wanted, to Sell, Steam Roundabout, by Savage. In good condition. Apply, Newton, 1, Uxbridge-road, Hanwell.

WANTED, to Let on Hire, large Distorting Mirrors, summer season; also Mirrors for Sale. Milton, 77, Virginia-street, Southport.

WANTED to Let, Fun City, Douglas, I.O.M., limited number of spaces; opening Whitsuntide for season; silken candy, glass-blowing, slot machines; write quickly. Blackburn, The Rosebery, Victoria-street, Douglas, I.O.M.

## SHOWMEN'S ADVERTISEMENTS.

SPECIAL NOTICE.

ROSHERVILLE GARDENS,
ROSHERVILLE GARDENS,
ROSHERVILLE GARDENS,
Gravesend-on-the-Thames.
The Most Beautiful Pleasure Gardens in the World.
200,000 in the district.
Two Railways and Steamers from London.

WANTED, Wanted, Wanted, to Let, Spaces for any
UP-TO-DATE NOVELTIES,
UP-TO-DATE NOVELTIES,
UP-TO-DATE NOVELTIES,
ROUNDABOUTS, SWINGS, &c.
ROUNDABOUTS, SWINGS, &c.
ROUNDABOUTS, SWINGS, &c.
Plenty of Live Attractions to Draw the Public, Circus Varieties, Café Chantant, Bands, High-class Shows, Dancing Halls, &c., &c.

Applications and Offers for Spaces to
Captain John Temple,
Empire House,
175, Piccadilly, W.

WANTED, Known, Engravers (electrical), note space in best position, Yarmouth or Margate; will let on terms or share.—Apply, Hopwood's, 16, Pyrland-road, London, N.

WANTED, Known, that the following is a complete List of Fairs, Feasts, and Wakes in England, Scotland, and Wales for May.

ENGLAND.

1. Bishop Auckland (13,839)
1. Bridgnorth (5,768)
1. Castleacre (1,234)
1. Dorking (7,850)
1. Garforth (4,892)
1. Heston Green and Isleworth (43,716)
1. Kirkby Lonsdale (1,524)
1. Lancaster (41,414)
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1. North Walsham (4,252)
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1. Poole (38,886)
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1. Stockport (108,693)
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1. Wigan (80,171)
2. Cleobury Mortimer (6,976)
2. Consett (11,203)
2. Leominster (5,737)
2. Longridge (4,340)
2. Northwich (18,151)
2. Worthen (1,119)
3. Barton-on-Humber (6,676)
3. Bramley Carnival (19,720)
3. Boston (16,679)
3. Chester (39,038)
3. Chesterfield (72.297)
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3. Guildford (23.823)
3. Horncastle (3,800)
3. Wooler (4,531)
5. Heckmondwike (9,017)
5. Hendon (1,777)
5. Bury (58,640)
5. Darlington (55 633)
5. Dudley (51.020)
5. Spilsby (2,985)
6. Abingdon (9,367)
6. Bodmin (5,755)
6. Glossop (21,688)
6. Ipswich (73,939)
6. Ivinghoe (1,374)
6. Looe (2,711)
6. Macclesfield (34,864)
6. Malden (6,253)
6. Oakham (3,668)
6. Prince's Risborough (6,249)
7. Hereford (22,568)
7. Leintwardine (1,846)
7. Northallerton (4,806)
7. South Shields (108,447)
8. Braintree (6,168)
8. Enfield
8. Market Bosworth (21,862)
8. Maryport (11,423)
8. Stamfordham (3.047)
9. Castleford (23,107)
10. Beaconsfield (2,511)
10. Bedworth (7,169)
10. Bilston (25,681)
10. Birkenhead (130,830)
10. Blackheath (21,000)
10. Caistor (13,157)
10. Carlisle (46,432)
10. Clun (6,567)
10. Clayton-le-Moors (8,871)
10. Coventry (106,377)
10. Doncaster (30,520)
10. Egremont (Cumb.) (6,505)
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10. Hampstead Heath
10. Hinckley (12.838)
10. Holbeach (5,259)
10. Kendal (14,033)
10. Keswick (4,403)
10. Malton (4,822)
10. Middlesbrough (104,728)
10. Millom (8,612)
10. Morecambe
10. New Brighton
10. Northampton (90,076)
10. North Shields (56.000)
10. Portsmouth (231.165)
10. Preston (117,113)
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10. Richmond (Yorks) (10,509)
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10. Runcorn (17,254)
10. Rushden (13,301)
10. Ryde (10.608)
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10. Southport
10. Southampton (19.575)
10. Spalding (10.309)
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12. Congleton (11,300)
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12. Horbury (7,509)
12. Ilkley Feast
12. Jarrow-on-Tyne (33,732)
12. Lambourne (4,547)
12. Lichfield (8 617)
12. Lymington (4,329)
12. Malvern
12. Much Wenlock (15,244)
12. St. Ives (Hunts) (3,015)
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12. Sturminster Newton (8,504)
12. Taunton (22,563)
12. Torksey (400)
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12. Worstead (781)
12. Yaxley (1,590)
13. Alford (2 394)
13. Bognor (8,142)
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13. Chertsey (15,819)
13. Fakenham (7.660)
13. Halesworth (2,258)
13. Haslemere (1 311)
13. Haslingden (18,734)
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13. Long Sutton (3,837)
13. Melton Mo[illegible] (9,302)
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13. Pembridge (1.100)
13. Penrith (8,973)
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20. Alyth (3,521)
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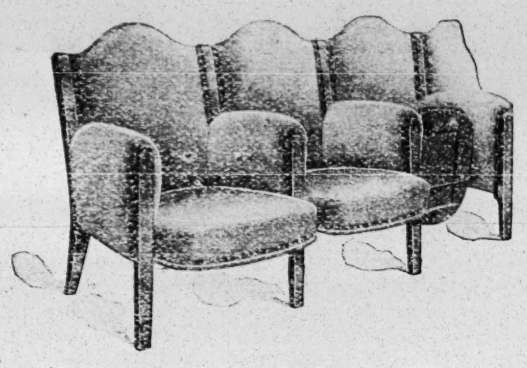

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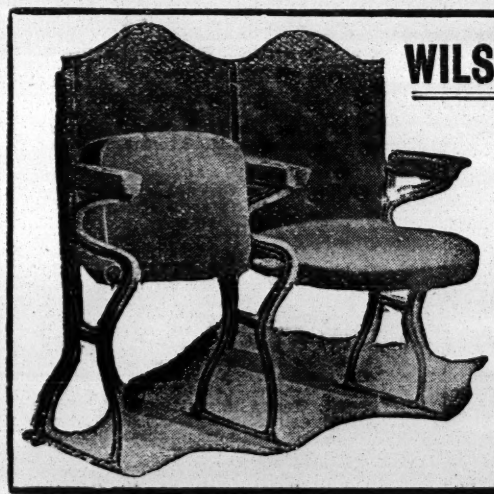

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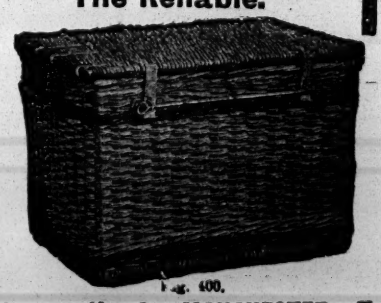

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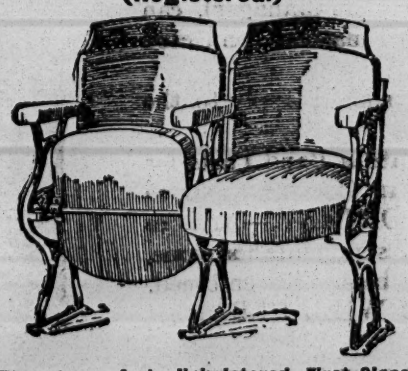

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ATLAS and the Beautiful VULCANA TROUPE. The only Champion Lady Athletes. Require Ap. 28 and May 5. Wire, Atlas T., Pontypridd.

BALE, MISS EDIE. Comedienne. This week, Theatre Royal, Barnstaple. Vac., May 5. All coms., 20, Broomhouse-road, Hurlingham, S.W.

BELMONT, GEO. E. 'Twas he, at the Sebright, 1885, who started the craze of "Twice nightly." Marquis of Granby, Cambridge-circus, W.C.

BORELLI, SIGNOR. Nouveau Cirque, Paris.

BRAMHAM, JOHN. Belle Vue Hotel, Whitegate-drive, Blackpool. Late of Bradford.

BRENTON SISTERS. April 28, Grand Theatre, Manchester. Business Agent, Edgar Stebbings, Manchester.

BROOKS, GEORGE H. Musical, Dramatic, and Variety Agent, 36, Shaftesbury-avenue, W.

BU-VAL, the Happy Dutchman. April 21, C.E., Banbury; April 28, Palace, Ramsgate. Vac. June 2. Thanks Smythson's Agency for contracts.

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CLARK, MASTER HARRY. Light Comedian and Dancer. This week, Pav., Southport. Next week, Palace, Southampton. 'Phone, Brixton 2207. Agent, Worland S. Wheeler.

CLEVELAND, STUART. "A Policeman and a Man." Cinema de Luxe, Maesteg.

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DEVON, LILLIAN. Char. Comedienne and Dancer. Vacant, Monday. Coms., 70, King George-st., Greenwich.

DOYLE and GIBSON, Comedians. April 28, Palace, Haswell, co. Durham. Vacant May 19 and 26.

DRUMMER GIRLS (SIX). Vacant, June 9, July 7 and 14. H. A. Jordison, 117, Rusholme-road, Manchester.

ELLIOTT SAVONAS, THE. Musical Marvels. April 23, Palace, Hull.

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HILL, ROWLAND. "Ye Dame." Palace, Southampton. Vacant, May 5, 12, 19.

HYMACK, MR. April 28, Hippodrome, Birmingham.

JONES, MARIE, the Lady Proteus, in "Wanted, the Co-respondent," wants Monday next, also May 5, 26, &c. Wire, 5, Cowper-road, N.

JUDGE, MISS ELSIE. Judge's Cockatoos. The Bird Show par excellence. Empire, Royston, Yorks. Next week, Hippo., Todmorden.

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LUCRETIA and JOSEPHINE. Grand success, New Th., Ferndale (return): Monday, Opera House, Kidderminster.

MAURITUS, THEO. Handcuff King. Palace, Stourport. Next, Palace, Ashton-under-Lyne.

MAYNE, ERNIE, (Simply). Ardwick Empire. 'Phone, 1,408 Brixton.

MCASKELL Comedy Conjurer. Monday next, Hippodrome, Keighley, Yorks.

MERLIN, MAX. "Crocodile." Glittering Garden Scenery. "The Act." "Stage" advt., page 34. Lib., April 28, May 5. 4A, Chorley-lane, Leeds.

MOHAMED BEN MOHAMED. Ten Sousa Arabs. Miners' T., Ashington. P.A., 8, A. B. Row, Birmingham.

MORRIS, MAMIE. Success. Lyceum Theatre, Govan. Monday, Pavilion, Ayr, N.B.

MURRAY, MAUDE MAY, in her magnificent Electrical Aerial Dance Act, Empire, Moorthorpe. Vac., June 9, 23, 30.

NERO, Instrumentalist, introducing his Performing Dog; Touring Gloucestershire; vacant, Nov. 10, on. Perm. add., 47, Smeston-st., Springfields, Wolverhampton.

NORA, NELLIE. Dainty Instrumental Act. April 28, King's, Dundee. (Cassie write.)

PACEY, TOM. Agent, 18, Charing Cross-road, W.C. Tele., "Pacey's, London." 'Phone, 7173 Gerrard.

PALMERS, THE FIVE MUSICAL. Monday next, Gaiety Theatre, Birmingham. Vacant May 12. North or Midlands.

PERMANE, CAPTAIN. Real Live Troupe of Teddy Bears. Teddy Bears. Vac. May 19. Boro' Theatre, Wallsend-on-Tyne.

RAE, GEO. The Eccentric Scot. Still doing fine. Ach away, a big hit. April 28. Empire, Motherwell, N.B.

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RIVERS, PAULINE, Ballet Producer. 12 Little Sunshines, including LITTLE EMMIE. Hippodrome, Chesterfield.

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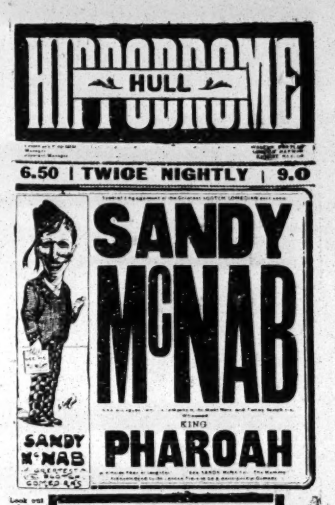


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Rehearsal at 10 a.m. for:—

Adele Moraw, Leipzig, "Hullo, Rag-time!" Bioscope, Potter & Hartwell, Ferry Corwey.

### EMPIRE, FINSBURY PARK.

Rehearsal at 1 p.m. for:—

Tom Stuart, Gwennie Llewellyn, Kitty Prince, Arthur Prince, George Carney, Willuhn Trio, McGinness Bros., Cooper Mitchell, Bioscope, J. A. Wilson.

### EMPIRE, NEW CROSS.

Rehearsal at 2 p.m. for:—

Stelling & Revell, Austen Temple, Melody Makers, Percy Honri, Bioscope, Dion Wade, McNaughtons, Forest Tell, Harry Atkinson.

### BROADWAY T., NEW CROSS.

Rehearsal at 12 noon for:—

"The Geisha."

### ALEXANDRA THEATRE, STOKE NEWINGTON.

Rehearsal at 12 noon for:—

Zylette, Tina Paynola, Hall & Moore, Pictures.

### EMPIRE, CARDIFF.

Rehearsal at 2 p.m. for:—

La Maze Trio, Woodward's Seals, Ethel Newman, Bioscope, Cissie Thompson, Herbert Darnley's Company, including Jay Laurier, Nixon Grey, Four Rays, Johnson & Bert, Louie Tracey.

### EMPIRE, SWANSEA.

Rehearsal at 2 p.m. for:—

Dusty Rhodes, Manchester Mites, Dora Lyric, Tom Jones, R. A. Roberts, Bioscope, Roland Bros., Russell Trio, Clifford Morgan.

### EMPIRE, NEWPORT.

Rehearsal at 2 p.m. for:—

Wild, Willie & West, Chass Lewis, Stella & Stanley, Jack Thomas, Susie Belmore, Mark Sheridan, Bioscope, Park's Eton Boys.

### PANOPTICON, CARDIFF.

Rehearsal at 3 p.m. for:—

Ellis & Murray, Pattie Pelham, Pictures.

### OLYMPIA, CARDIFF.

Rehearsal at 12 noon for:—

Carl Osmond, Marie Kay, Pictures.

### EMPIRE, NOTTINGHAM.

Rehearsal at 1 p.m. for:—

Great & Good, Edith Chantler, Luis Alvares, Ernie Lotinga, Russell & Held, Bioscope, John & Lillian Grand, Harold Baker, Norman Leonard Trio.

### EMPIRE THEATRE, GLASGOW.

Rehearsal at 12 noon for:—

Albert Christian, The Falcons, Lily Edwards, Whyte, Pelzer & Whyte, Ferguson & Mack, Bioscope.

### COLISEUM, GLASGOW.

Rehearsal at 12 noon for:—

Katie Cohen, Lieven & Pantzer, Betty Boden, Georgia Coons, Tom Neil, George French, Coakley, Hanvey & Dunlevy, Harry Webber, Bioscope, Daunton-Shaw Troupe.

### GRAND THEATRE, GLASGOW.

Rehearsal at 12 noon for; —

"The White Girl Slave."

### GRAND, BIRMINGHAM.

Rehearsal at 1 p.m. for:—

The Merry Messenger Boys, Victor & Louis, Trilbys, Schwartz Bros., The Craggs, Ernest Shand, Whittaker & Hill, Jack Lane, Bioscope.

### NEW PALACE, SUMMERHILL, BIRMINGHAM.

Rehearsal at 12 noon for:—

Pictures, Talbot & Clair, Heyworth & Marte, Scott Hastings.

**Artistes in the Midlands wishing to submit trials for their acts should apply to the manager of this theatre.**

### EMPIRE PALACE, BIRMINGHAM.

Rehearsal at 1 p.m. for:—

Great Weiland, May Henderson, Chris Baker, Houdini, Gerald Griffin, J. H. Scotland, Bissitt & Scott, Bioscope, Rich & Rich, Bert Errol.

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### OLYMPIA, LIVERPOOL.

Rehearsal at 1 p.m. for;—

Wyotti, David Paget, Bioscope, Griffiths & Carmen, George Formby, Three Rubes, The Pekin Mysteries.

### EMPIRE PALACE, LEEDS.

Rehearsal at 1 p.m. for:—

Fred Hastings, Vasco, Lily Langtry, Lulu Williams, "Eternal Waltz," Bioscope, Fred Duprez, Alexandre & Bertie.

### PALACE THEATRE, HULL.

Rehearsal at 1 p.m. for:—

Green & Wood, Liane D'Eve, Elliott Savonas, Bioscope, The Great Arvi Mystery, Rosie Sylvester, Marie Santoi, Herbert Rule, Andrew McManus, Ermakov.

### EMPIRE PALACE, SHEFFIELD.

Rehearsal at 1 p.m. for:—

Fred Keeton, Bob & Jennie Leonard, Rachel Lowe, Jack & Evelyn, Chas. Austin, Magini, Five X-Rays, Frances Letty, Bioscope, Jack Marks.

### EMPIRE THEATRE, BRADFORD.

Rehearsal at 2 p.m. for:—

L'Incognita, Little Ella, Ryan & Ryan, Bioscope, Vesta Tilley, Wille Bros., Thornton & Wagner, Adam Tomlinson, Crystal & Saville.

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Rehearsal at 1 p.m. for:—

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### EMPIRE, STRATFORD.

Rehearsal at 1 p.m. for:—

Wilson & Waring, Bowden & Stol, The Harlequinaders, Fred Barnes, Sammy Shields, Jimmy Cairns & Co., "Loss of the Titanic," Carl Lynn, Billy Daynes, Bioscope.

***The following are booked in conjunction with the above:***

### EMPIRE, SUNDERLAND.

Managing-Director: Mr. Richard Thornton.

Rehearsal at 12 noon for:—

Dick Tubb, Jen Latona, Ben Albert, Jessie Buckle, La Pia, Brooklyn Comedy Four, Pederson Bros., &c.

Artistes are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

### EMPIRE, WEST HARTLEPOOL.

Managing-Director: Mr. Richard Thornton.

Rehearsal at 12 noon for:—

Bella & Bijou, Haydee Marionettes, Harry Nelson, &c.

Artistes are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

### EMPIRE PALACE, S. SHIELDS.

Rehearsal at 1 p.m. for:—

Daisy Jerome, Wheeler & Berkley, Alfred Wellesley & Co., Thora, Newhouse & Ward Trio, Five Petleys, The Schmillans, &c.

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### EMPIRE THEATRE, DUBLIN.

Rehearsal at 12.30 p.m. for:—

The Moltramos, Pictures, Beatty & Blanche, Irene May, Karl & Eddie, The Almas, Five Yorkshire Lasses, Lenton & Lane, Ouida McDermott.

### EMPIRE THEATRE, BELFAST.

Rehearsal at 1 p.m. for:—

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RE APPLICATIONS FOR ENGAGEMENTS.—All applications by either Artistes or their Agents must be made to the Head Office. Lowest terms must be stated, and distinction made between salaries required for larger and smaller towns. Vacant dates should be stated. If a list of existing bookings be sent, it will render selection easier. **SILENCE, A POLITE NEGATIVE.** To avoid confusion Artistes employing Agents should accredit one only at one time to do their business.

MR. FRANK ALLEN (Managing Director), MR. ERNEST WIGHTON (Booking Manager), MR. N. PALLISTER (Business Manager), can be seen by appointment, and MR. A. DE COURVILLE (Assistant to the Managing Director) can be seen by appointment on all matters connected with the booking of the London Hippodrome.

EMPIRE THEATRE, SOUTH SHIELDS.—Artistes and Agents wishing to submit TRIALS for their Acts in the North should apply to the Manager, as Matinees are held every Wednesday for that purpose.

INSTRUCTIONS TO ARTISTES.—Artistes must have at least Fourteen Band Parts for English Orchestrations, and Seventeen Band Parts for Foreign Orchestrations. Matter of Bill, Blocks, and Specimens of Pictorials FOR THE ABOVE THEATRES must be sent to Head Offices, at above address, THREE WEEKS before Opening, failing which Artistes will run the risk of having their engagements cancelled. IMPORTANT.—Artistes must forward Copies of Songs to the STAGE DEPARTMENT, ABOVE ADDRESS, TWO WEEKS previous to Opening, with Assignments for same, which will be returned. Artistes are requested to note carefully that the clause in their contracts relating to rehearsals will in future be strictly enforced. Artistes' Scenery, Properties, &c., MUST be fireproofed in accordance with the regulations of the Licensing Authorities. ARTISTES WILL CLEARLY UNDERSTAND THAT THEIR BUSINESS MUST BE FREE FROM ALL VULGARITY.

***IMPORTANT.***—All sketches produced at the above theatres must be licensed by the Lord Chamberlain. A complete copy of the script of every sketch as licensed, with a copy of the Lord Chamberlain's licence, must be sent to the Head Office twenty-one days at least before the performance of the sketch at any of the above Theatres.

No order or contract for goods or services must be accepted for any of the foregoing theatres except upon receipt of an Official Form, issued from the London Offices, and signed by either Mr. Frank Allen (the Managing Director) or Mr. N. Pallister (the Business Manager), otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases, where goods are required at once, suppliers must look to the individual placing the order, who will be personally liable, unless an official confirmatory order, signed as above, is received within forty-eight hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the London Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss of or damage to any MSS., Songs, &c., submitted for consideration.

THE

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## Calls for Monday, April 28, 1913.

### LONDON PAVILION.
Rehearsal at 12

Charlotte Parry & Co., James Carew & Co. in "The Westerner," Clarice Mayne and J. W. Tate, Fred Elton, Venie Clements, Four Vagabonds, Bert Terrell, Rita Rhylle, Knowles and Esdaile, Hal Bert, Kola Wania Troupe, Thornley-Dodge, Foreman and Fannan, Francis and Alfred, Zigeuner Quartette, Carbrey Boys.

### TIVOLI.
Rehearsal at 12

Wilkie Bard, George Isenthal's Co., "Honi Soit," M. Roland and E. Quin, Arthur Melrose, Elfie Fay, Del Vallo Quartette, Harry Weldon, Vera Nixon, Lulu Valli & Co., Les Danseurs, Futurists, Creo Brothers, The Four Vagabonds, Yettmah.

### OXFORD.
Rehearsal at 12

Wilkie Bard, Neil Kenyon, Tom Foy & Co., Miles Stavordale Quintette, Mike S. Whallen, Katie Marsh, High Davos Co., Harry Weldon, Daisy James, Fanny and Harry Dent, Max Carl, Frances McNulty, La Belle Alva, Chas. Stevens, The Juggling Geraldos, Tan Kwai Troupe, Barton and Ashley.

### METROPOLITAN.
Rehearsal at 12.45

Conroy and Lemair present "Willing and Strong," Alice Raymond, Footgers, Johnny Fuller, Bert Danson, Four Sydney Girls, Dolly Lee, Rell and Butt, Dorothy Drake, Four Richardinis, Alexandra Dagmar, Bioscope.

### SOUTH LONDON.
Rehearsal at 12

Chas. Aldrich, Olga, Elgar, and Eli Hudson, Sid Cotterill, Elfie Fay, The Geraldos, Fred Wildon, James Houlston & Co., Williams and Warden, Dolly Elsworthy, Maud Edwards, Bioscope.

### CHELSEA.
Rehearsal at 12

Henri de Vries & Co., Charlotte Parry & Co., Mike S. Whallen, Edith England, Fred Elton, Kola Wania Quartette, Lily Shaw, Three Sisters O'Connor, Harry Berg, Les Andres, Bert Danson, Bioscope.

### EUSTON.
Rehearsal at 12

H. M. Vernon's "Canada," Harry Randall, Lowenwirth and Cohan, Miles Stavordale Quintette, Gotham Quartette, Joyce Barbour, Kendrick and Laura, Harry Thurston, Olga Gregg and Sheffield, Rosie Archer, Fred Wildon, Bioscope.

### EAST HAM.
Rehearsal at 12

Herbert Darnley's Co., Arthur Rigby & Co., Alberta Flahay, Eily Burnand, The Gothams, The Athlones, Reg. Bolton, Vere and Nelldon, Frank Melvin, Bioscope.

### WALTHAMSTOW.
Rehearsal at 1

Jan Rudenyi & Co., Tom Foy & Co., James Fawn, Three Westbrooks, Vere and Nelldon, Anna Schuberth, Thorne and Leopold, Rosie Pink, Bioscope.

### TOTTENHAM.
Rehearsal at 2

Geo. Gray & Co., Herbert Sleath's Co., Arthur Rigby, Anna Schuberth, Little Pam, Arthur Stacey, Rose Hayes, Three Westbrooks, Ross and Lewis, Bioscope.

### EMPRESS, BRIXTON.
Rehearsal at 12

Peterman's Rag-Time Band, Lowenwirth and Cohan, Nora Alexander, Woodhouse and Wells, Harry Claff, Cameron Quartette, Frank le Dent, Tom Costello, Max Carl, Barnes and Dene Lee, The Mackays, Bioscope.

### WATFORD.
Rehearsal at 1

Bransgrove and Slaughter's Co. in "Jane."

These Calls are communicated by the Managements for the information of Artistes "without prejudice."

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Music by A. W. KETÉLBEY.

**April 28: HIPPODROME, LEWISHAM.**

**Vacant MAY 12, JUNE 16, JULY 21, DECEMBER 1.**

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Music by A. W. KETÉLBEY.

Including the Great Tumbler Comedian FREDDY RIGBY and Mr. LOUIS DU CANE.

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**Vacant MAY 12, 19; also AUTUMN.**

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Secretary and Chief Accountant, W. S. GORDON MICHIE.

ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director.

## CALLS FOR APRIL 28, 1913.

### THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—

Marie Studholme & Co. in "Her Ladyship," Albert Chevalier, George Graves, John Harrison, "Everywife," Captains Wood and Green, Drawee, Hambo and Frisco, Scamp and Scamp, Daras, Leslie Harris, Maud Solmi, Kinemacolor.

Please note the Continental Pitch has been adopted by the Coliseum Orchestra.

### MANCHESTER HIPPODROME.
Rehearsal at 12 noon for:—

Florence Smithson, Anna Eva Fay, Edna Mollon & Co., Winnie Wayne, Torbay, J. Milton Hayes, Jackson and McLaren, Bioscope.

### THE HACKNEY EMPIRE.
Rehearsal at 1 p.m. for:—

Neil Kenyon, La Milo, Arden and Abel in "His Country Wife," Radford and Valentine, Caselli Sisters, Manzoni, Stanley Thorn, Bugler Carr, Lona Wayne, Bioscope.

### SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12.30 p.m. for:—

"Nevada," Poluski Brothers, Carmen Turia, Baron's Menagerie, Duncan and Godfrey, Charles Erard, Elise Malpas, Fred Shephard, Martinek, Bioscope.

### THE CHISWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—

George Robey, Roshanara, Kara, Ella Retford, Mlle. Sara Melita, Bros. Webb, Inez and Pim, Jenny Hartley, Herbert Clifton, Bioscope.

### WOOD GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—

Bransby Williams, Will Evans, James A. Watts, Josephine Davis, The Lumars, Conway George, Argent and Gwynne, H. O. Wills, John Earle, Bioscope.

### BRISTOL HIPPODROME.
Rehearsal at 12 noon for:—

"Mexico," Carr's Rag-timers, Gobert Belling, Lilly Leonhard, Billy Howard and Kathryn Harris, Frank and Vesta, Albert Letine, Bioscope.

### THE LEICESTER PALACE.
Rehearsal at 12 noon for:—

Betty Barclay, Oswald Williams, Sam Mayo, Frank Maura, Thorpe and Coe, Burley and Burley, Sisters Reeve, Tony Black, Bioscope.

### CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—

Marie Dainton, Little Freddie Hackin, Fred Russell, Okabe Family, Melt and Bray, Ruby Roya, Molly Wells, Bioscope.

### THE NEW MIDDLESEX.
Rehearsal at 11 a.m. for:—

"From Convent to Throne," Bert Harrow, Edith Fink, Wullie Walker, Bioscope, Selection.

### THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—

Harry Tate in "Fishing," Tallman, Carlisle and Wellmon, George Newburn, Columbia Trio, Jack Smiles, Jennie Johns, Phil Percival, Bioscope.

### LEICESTER FLORAL HALL.
Pictures.

**NOTE.**—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at end of the week.

**NOTE.**—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

### Arrangements for additional Theatres include—

**FULHAM EMPIRE.**

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

**BAND PARTS REQUIRED.**—14 different parts for English Orchestrations and 17 for Foreign Orchestrations. Bristol Hippodrome requires 20 parts, including 3 first violins and piano part for harp.

**ADVERTISING MATTER.**—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

**STAGE DEPARTMENT.**—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

**COARSENESS, VULGARITY, &c.,** is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

**ARTISTES' SCENERY AND PROPERTIES** must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

**BUSINESS NOTICE OF GENERAL APPLICATION.**—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form, issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the order, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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**All Communications, Bill Matter, &c., to Percy B. Broadhead, Hippodrome, Manchester. Blocks, Lithos, Plots, &c., direct to the Hall the engagement is for.**

Telegraphic Address: "Broadheads, Manchester." Telephone: 5928 & 5929 City Manchester.

Artistes wishing to negotiate engagements, Agents and Managers of Touring Companies can be seen between the hours of 11 and 1 (Mondays and Saturdays excepted).

## CALLS FOR MONDAY, APRIL 28, 1913.

### ASHTON—NEW PAVILION.
Rehearsal at 11 a.m. for:—

Pictures, Minton and Nava. Matinées Monday, Tuesday and Saturday, 2.30.

### ASHTON-UNDER-LYNE—EMPIRE HIPPODROME.
Rehearsal at 2 p.m. for:—

Fred Karno's "Hydro and "New Slavey" Sketches, Milly and Gordon Trio, Ada Fawn, Tambo and Tambo, 5 Cherry Girls, Harrison Bros., Margaret Doris's Dogs.

### BURY—HIPPODROME.
Rehearsal at 2 p.m. for:—

The "Billtoppers," Hungarian Trio, George Bass, Pictures, Gladys Wise, Bilfords, Evelyn Taylor, 3 Orros, Sisters Brookland.

### ECCLES—CROWN THEATRE.
Rehearsal at 2 p.m. for:—

Sisters Grant, Elerslie Pyne, Pictures.

### LIVERPOOL—PAVILION THEATRE.
Rehearsal at 2 p.m. for:—

"The Man Tempted Me."

### MANCHESTER—HIPPODROME.
Rehearsal at 2 p.m. for:—

Jock Whiteford, Four Arconis, Sisters Marion, Zanfrellas, Kathi Gultini, Harry Anderson, Ted Karno & Co.

### MANCHESTER—JUNCTION THEATRE.
Rehearsal at 2 p.m. for:—

"The Idol of Paris."

### MANCHESTER—KING'S THEATRE.
Rehearsal at 2 p.m. for:—

"The Pride of Byzantia."

### MANCHESTER—METROPOLE THEATRE.
Rehearsal at 11 a.m. for:—

Mary Austin, E. Vivian Edmonds, and Repertoire Company.

### MANCHESTER.—OSBORNE THEATRE.
Rehearsal at 2 p.m. for:—

"Monte Cristo."

### MANCHESTER—QUEEN'S PARK HIPPODROME.
Rehearsal at 2 p.m. for:—

Tom E. Hughes, Hilda Mascott, Baby Beattie, "Who Is He," Adras, Hesseys, Archie O'Neill, Marius Low & Co., Polly and Day.

### MORECAMBE—WINTER GARDENS.
Rehearsal at 11 a.m. for:—

Pictures, Dancing, etc., etc.

### PRESTON—HIPPODROME.
Rehearsal at 11 a.m. for:—

Edna Latonne, 3 Buckleys, The Waldrons, Truro and Breece, Theo Carly's Dogs, Wheeler and Wilson, Bert Lloyd & Co. Matinées Monday, 2.30.

### PRESTON—PALACE THEATRE.
Rehearsal at 2 p.m. for:—

"The Indian Scout."

### SALFORD—HIPPODROME.
Rehearsal at 2 p.m. for:—

"Another Man's Wife." Matinees Tues., 2.30.

These calls are communicated by the Management for the information of artistes "without prejudice."

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ILFORD HIPPODROME.
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New Songs and Dresses on her return to town.

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April 21, Empire, Stratford.
April 28, EMPIRE, CARDIFF.
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MILLIE PAYNE.
This week, bottom of bill, Middlesex (Stolls).
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May 7, EMPIRE, CHATHAM.

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Vacant Monday; also Autumn.
Offers invited.
Xmas and Spring arrangements complete.
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The Woman who is Never Herself.
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MAUDIE FRANCIS.
The Coming Comedy Star.
Herbert Darnley's Company, "Enquire Within."
Enormous Success.
Next week, EMPIRE, CARDIFF.

MISS MINNIE LESLIE
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MAMIE FENTON
and Company in an Original Scotch Scena.
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FLORENCE KENDALL,
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April 28, Gulliver Circuit.
Xmas, Principal Girl, GRAND THEATRE, LEEDS.

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Répertoire of 50 Comedy Songs.
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